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ABSTRACT

The more than five hundred entries in this annotated bibliography were compiled to assist those interested both in black American authors and their works and in the periods and trends in the development of the genre. Entries are arranged into the following categories: (1) bibliographies: (2) anthologies and collections: (3) books on literary history, criticism, and comments: (4) articles from magazines and journals (including those concerning literary history, criticism, comment, early literature, the Negro Renaissance, and individual authors): (5) manuscript notes from the James Weldon Johnson Memorial Collection at Yale University: (6) historical and sociological references: (7) audiovisual materials, including films and filmstrips, microfilm, recordings, and tapes and script: (8) articles on the literature and life of black Americans: and (9) annotations on selected fiction from 1853 to 1968, arranged by author. (FI)

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A SELECTED AND ANNOTATED BIBLIOGRAPHY

FOR

LITERATURE OF THE BLACK AMERICAN

PREPARED BY

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Foreword

Most of the materials comprising this Selected and Annotated Bibliography for Literature of the Black American were preapred as part of a Curriculum Development and Revision Project (Title III, Higher Education Act) at Coppin State College. I was ably assisted by Norma G. Taylor, a former student who had just completed the year's course and was, therefore, extremely familiar with the subject under study; her work on Section IV was invaluable.

Resources were used from the following library collections: The Negro Collection, Howard University, Washington, D.C.; the Afro-American Reading Room, Howard University; Enoch Pratt Free Library, Baltimore; the James Weldon Johnson Memorial Collection, Yale University, New Haven, Connecticut; the Coppin State College Library; Soper Library, Morgan State College; the Library of Congress, Washington, D.C.

The following library personnel gave assistance when it was needed: Mrs. Dorothy Porter, Curator, and Mrs. Frances Churchill, Reference Librarian, Negro Collection, Howard University; Reading Room Staff, Afro-American Reading Room, Howard University, Reading Room Staff, James Weldon Johnson Memorial Collection, Yale University; Reading Room Staff of Humanities Division, Social Science and History Division, and Reference Room, Enoch Pratt Library; Sandra Days, Reference Librarian, Coppin State College.

Information was secured from these collections by letter: Negro Collection, Trevor Arnett Library, Atlanta University, Atlanta, Georgia; Special Collections, Mugar Memorial Library, Boston University, Boston, Massachusetts; Reference Department, Columbia University, New York, New York; Negroana Collection, Fisk University Library, Nashville, Tennessee; Schomburg Collection, The New York Public Library, New York, New York.

I consulted with two outstanding scholars: Dr. Arthur P. Davis, University Professor in English, Howard University; literary critic and author, and Dr. Benjamin Quarles, Professor of history, Morgan State College; historian and author.

Eleanor Q. Tignor

Student's Guide to the Use of the Bibliography

The bibliography has been designed primarily as an aid to your reading and research on authors and their works, periods and trends in the development and growth of Literature of the Black American. To gain a wide range of views and an adequate background for the interpretation of a work, type of work, author's approach, or period--make use of the introductory materials from anthologies and collections (II.); books, literary (III.) and historical and sociological (VI.); as well as articles from magazines and journals (IV.).

There has been no attempt to include all articles and books which may be valuable to your studies. Instead, you have been given a selected list of some of the most pertinent materials available to you on this subject. You will notice that a few very brief articles and some with self-explanatory titles have not been annotated; you should be able very easily to explore these sources on your own. In addition, it is recommended that you make use of the sections on bibliographies (I.) and on magazines and journals giving special attention to the black American and his literature (VIII).

Unfortunately, all of the audio-visual materials (VII.) are not now available at Coppin or anyplace else in the Baltimore area. However, any student who wishes to use, as part of an oral report, a film or record which we have or can obtain is encouraged to do so.

Section IX is included so that you may have some direction in choicing fictional works with which you are unfamiliar.

I. BIBLIOGRAPHIES

Bryer, Jackson. "Richard Wright: A Selected Checklist of Criticism." WISCONSIN STUDIES IN CONTEMPORARY LITERATURE, I (Fall, 1960), 22-33.

Chapman, Abraham. THE NEGRO IN AMERICAN LITERATURE AND A BIBLIOGRAPHY OF LITERATURE BY AND ABOUT NEGRO AMERICANS (1966)

Fabre, Michael and Edward Margolies. "Richard Wright, A Bibliography, 1908-1960." BULLETIN OF BIBLIOGRAPHY, XXIV (January-April, 1965), 131-33, 137.

Fischer, Russell G. "James Baldwin: A Bibliography, 1947-1962." BULLETIN OF BIBLIOGRAPHY, XXIV (January-April, 1965), 127-30.

Gibson, Donald B. "Richard Wright: A Bibliographical Essay." CLA JOURNAL, IV (June, 1969), 360-65.

Green, Elizabeth L. THE NEGRO IN CONTEMPORARY AMERICAN LITERATURE: AN OUTLINE FOR INDIVIDUAL AND GROUP STUDY (1928)

Grinstead, S. E. A SELECT, CLASSIFIED, AND BRIEFLY ANNOTATED LIST OF TWO HUNDRED FIFTY BOOKS BY OR ABOUT THE NEGRO PUBLISHED DURING THE PAST TEN YEARS (1939)

Homer, Dorothy R. THE NEGRO IN THE UNITED STATES; A LIST OF SIGNIFICANT BOOKS (1965)

Kaiser, Ernest. "Selected Bibliography of the Published Writings of Langston Hughes." FREEDOMWAYS, VIII (Spring, 1968), 185-91.

Kessler, S. H. "American Negro Literature; a Bibliographical Guide." BULLETIN OF BIBLIOGRAPHY, XXI (September, 1955), 181-85.

Kindt, Kathleen A. "James Baldwin: A Checklist: 1947-1962." BULLETIN OF BIBLIOGRAPHY, XXIV (January-April, 1965), 123-26.

Miller, Elizabeth W. THE NEGRO IN AMERICA (1966)

THE NEGRO IN PRINT: BIBLIOGRAPHIC SURVEY (1965-)

O'Daniel, Therman B. "Langston Hughes: A Selected Classified Bibliography." CLA JOURNAL, XI (June, 1968), 349-66.

Penn, Joseph E., and others. THE NEGRO AMERICAN IN PAPERBACK; A SELECTED LIST OF PAPERBOUND BOOKS (1967)

Porter, Dorothy B. THE NEGRO IN THE UNITED STATES, A SELECTED BIBLIOGRAPHY (1970)

-------. NORTH AMERICAN NEGRO POETS: A BIBLIOGRAPHICAL CHECK LIST OF THEIR WRITINGS, 1760-1944 (1944)

Salk, Erwin A. A LAYMAN'S GUIDE TO NEGRO HISTORY (1967)

Turner, Darwin T. AFRO-AMERICAN WRITERS (1970)

Welsch, Erwin K. THE NEGRO IN THE UNITED STATES: A RESEARCH GUIDE (1965)

West, Earl H. A BIBLIOGRAPHY OF DOCTORAL RESEARCH ON THE NEGRO, 1933-1966 (1969)

Whiteman, Maxwell. A CENTURY OF FICTION BY AMERICAN NEGROES, 1853-1952 (1955)

Work, Monroe N. A BIBLIOGRAPHY OF THE NEGRO IN AFRICA AND AMERICA (1928)

II. ANTHOLOGIES AND COLLECTIONS (generally covering more than one author; many with biographical, historical, and critical commentary)

Adams, William, and others (eds.). AFRO-AMERICAN LITERATURE: DRAMA (1970)

Plays: Lorraine Hansberry's A RAISIN IN THE SUN; Loften Mitchell's A LAND BEYOND THE RIVER; Ossie Davis' PURLIE VICTORIOUS

Bontemps, Arna (ed.) AMERICAN NEGRO POETRY (1963)

James Weldon Johnson — contemporary poets

----------. GREAT SLAVE NARRATIVES (1969)

Introduction: "The Slave Narrative: An American Genre"; narratives included: THE LIFE OF OLAUDAH EQUIANO, OR GUSTAVUS VASSA...; THE FUGITIVE BLACKSMITH, OR EVENTS IN THE HISTORY OF JAMES W. C. PENNINGTON...; THE ESCAPE OF WILLIAM AND ELLEN CRAFT FROM SLAVERY

Brasmer, William and Dominick Consolo (eds.) BLACK DRAMA, AN ANTHOLOGY (1970)

Introduction by Darwin T. Turner, "The Black Playwright in the Professional Theatre of the United States of America, 1858-1959"; plays: Langston Hughes' MULATTO; Paul Green's NATIVE SON; Douglas Turner Ward's DAY OF ABSENCE and

HAPPY ENDING; Adrienne Kennedy's FUNNYHOUSE OF A NEGRO; Ossie Davis' PURLIE VICTORIOUS; Ted Shines's CONTRIBUTION; annotated bibliography of some significant black dramas of 1959-1969

Brawley, Benjamin (ed.) EARLY NEGRO AMERICAN WRITERS, SELECTIONS WITH BIOGRAPHICAL AND CRITICAL INTRODUCTIONS (1935)

Among the early writers included are: Jupiter Hammon, Phillis Wheatley, William Wells Brown, Frederick Douglass, James M. Whitfield, Charles L. Reason, George B. Vashon, James Madison Bell, Frances E. W. Harper.

Brown, Sterling A., Arthur P. Davis and Ulysses Lee (eds.). THE NEGRO CARAVAN (1941)

"This anthology of the writings of American Negroes has three purposes: (1) to present a body of artistically valid writings by American Negro authors, (2) to present a truthful mosaic of Negro character and experience in America, and (3) to collect...certain key literary works that have greatly influenced the thinking of American Negroes, and....Americans as a whole." Invaluable are the Introduction and the critical and historical commentary introducing each of the sections: I. Short Stories; II. Novels (Selections); III. Poetry; IV. Folk Literature; V. Drama; VI. Speeches, Pamphlets, and Letters; VII. Biography; VIII. Essays. For historical perspective on the Negro in America, see the chronological chart at the end of the volume.

Calverton, V. F. (ed.) ANTHOLOGY OF AMERICAN NEGRO LITERATURE (1929)

Chapman, Abraham. BLACK VOICES (1968)

Clarke, John Henrik (ed.). AMERICAN NEGRO SHORT STORIES (1966)

Excellent choice of stories; Paul Laurence Dunbar -- Ernest J. Gaines

Davis, Arthur P. and Saunders Redding (eds.). CALVALCADE: NEGRO AMERICAN WRITING, 1760-PRESENT (1970)

Chronological order; excellent introductions

Ellison, Ralph. SHADOW AND ACT (1953)

Essays "concerned with three general themes: with literature and folklore, with Negro musical expression -- especially jazz and the blues -- and with the complex relationship between the Negro American subculture and North American culture as a whole"

Emanuel, James A. and Theodore L. Gross (eds.). DARK SYMPHONY, NEGRO LITERATURE IN AMERICA (1968)

The volume is divided into four major sections: Early Literature (beginning with Frederick Douglass); The Negro Awakening; Major Authors (Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin); Contemporary Literature. Each period section has a summary-type introduction. The book has a rather extensive bibliography of primary and secondary sources on authors, as well as other bibliographical entries.

Hayden, Robert (ed.). KALEIDOSCOPE, POEMS BY AMERICAN NEGRO POETS (1967)

An introductory statement on each poet included; from Phillis Wheatley--contemporary poets

Hill, Herbert (ed.) SOON, ONE MORNING, NEW WRITING BY AMERICAN NEGROES, 1940-1962 (1966)

See for the Introduction and for selected essays (especially Saunders Redding's "The Alien Land of Richard Wright"; John Hope Franklin's "The Dilemma of the American Negro Scholar"; St. Clair Drake's "On Pan-Africanism and Negritude"), as well as for fiction and poems of 1940-1962.

Hughes, Langston. BEST SHORT STORIES BY NEGRO WRITERS (1967)

An anthology from 1879 to the present

---------. FIVE PLAYS (1963)

Introduction by Webster Smalley; plays by Hughes: MULATTO; SOUL GONE HOME; LITTLE HAM; SIMPLY HEAVENLY; TAMBOURINES TO GLORY

--------. NEW NEGRO POETS U.S.A. (1964)

Hughes, Langston and Arna Bontemps (eds.). THE BOOK OF NEGRO FOLKLORE (1958)

----------. THE BOOK OF NEGRO HUMOR (1966)

----------. THE POETRY OF THE NEGRO (1949)

James, Charles L. (ed.). FROM THE ROOTS, SHORT STORIES BY BLACK AMERICANS (1970)

Selected short stories by periods; 1890-1969

Johnson, James Weldon (ed). THE BOOK OF AMERICAN NEGRO POETRY (1935)

Very detailed Preface; introduction on each author

Jones, Le Roi and Larry Neal. BLACK FIRE, AN ANTHOLOGY OF AFRO-AMERICAN WRITING (1968)

The major emphasis of this volume is the New Black writer. The divisions are: Essays, Poetry, Fiction, Drama.

Katz, William Loren (ed). FIVE SLAVE NARRATIVES (1969)

Slave narratives of: Lunsford Lane, James W. C. Pennington, William Wells Brown, Jacob Stroyer, Moses Grandy.

Locke, Alain (ed.) THE NEW NEGRO (1925)

This work announces and defines The New Negro Movement or The Negro Renaissance. It includes Locke's historic essay "The New Negro"; other essays, under the subject headings "The Negro Renaissance" and "The New Negro in a New World"; representative fiction, poetry, and drama, which "document the New Negro culturally and socially." Foreword by Locke; bibliography.

Mason, Julian (ed.) THE POEMS OF PHILLIS WHEATLEY (1966)

Introduction; "The Reputation of Phillis Wheatley, Poet"; Part One: Poems on Various Subjects, Religious and Moral; Part Two: Miscellaneous Poems

Miller, Adam David (ed.). DICES OR BLACK BONES, BLACK VOICES OF THE SEVENTIES (1970)

A collection of poetry

Osofsky, Gilbert (ed.) PUTTIN' ON OLE MASSA, THE SLAVE NARRATIVES OF HENRY BIBB, WILLIAM WELLS BROWN, AND SOLOMON NORTHUP (1969)

An excellent introduction entitled "The Significance of Slave Narratives"; bibliography

Pool, Rosey E. (ed.) BEYOND THE BLUES, NEW POEMS BY AMERICAN NEGROES (1962)

Introduction by editor; includes some poems not often anthologized

Robinson, William H., Jr. (ed.) EARLY BLACK AMERICAN POETS (1969)

Introductory comments on each author; includes some early poems normally difficult to locate

Watkins, Sylvestre C. ANTHOLOGY OF AMERICAN NEGRO LITERATURE (1944)

Includes excellent selection of essays; of special interest may be Sterling Brown's "Contemporary Negro Poetry, 1914-1936"; H. M. Gloster's "Charles W. Chesnutt, Pioneer in the Fiction of Negro Life"

Wegelin, Oscar (ed.) JUPITER HAMMON, AMERICAN NEGRO POET, SELECTIONS FROM HIS WRITINGS AND A BIBLIOGRAPHY (1969 reprint)

The introduction discusses Hammon the slave, the poet that antedated Phillis Wheatley, and the commentator on slavery.

Wheatley, Phillis. LIFE AND WORKS OF PHILLIS WHEATLEY, CONTAINING HER COMPLETE POETICAL WORKS, NUMEROUS LETTERS, AND A COMPLETE BIOGRAPHY...(1916; 1969 reprint)

Introduction by Gloster Herbert Renfro

Williams, John. THE ANGRY BLACK (1962)

Essays and stories

III. LITERARY HISTORY, CRITICISM AND COMMENT (books only; see IV for articles)

Abramson, Doris E. NEGRO PLAYWRIGHTS IN THE AMERICAN THEATRE, 1925-1959 (1959)

Divided by decades, after Chapter I. Beginnings; bibliography

THE AMERICAN NEGRO WRITER AND HIS ROOTS, Selected Papers from the First Conference of Negro Writers, March, 1959 (1960)

Papers included: Saunders Redding's "The Negro Writer and His Relationship to His Roots"; Samuel W. Allen's "Negritude and its Relevance to the American Negro Writer"; John Henrik Clarke's "Reclaiming the Lost African Heritage"; Julian Mayfield's "Into the Mainstream and Oblivion"; Arthur P. Davis' Integration and Race Literature"; Langston Hughes' "Writers: Black and White"; William Branch's "Marketing the Products of American Negro Writers"; Arna Bontemps' "Ole Sis Goose"; Loften Mitchell's "The Negro Writer and His Materials"; Sarah E. Wright's "Road-blocks to the Development of Negro Writers"; John O. Killen's "Opportunities for Development of Negro Talent." These papers reflect problems peculiar to the black writer in America and some solutions to these problems.

Barton, Rebecca C. WITNESSES FOR FREEDOM (1948)

An analysis of twenty-three published autobiographical works by black Americans, including Booker T. Washington's UP FROM SLAVERY, Claude Mc Kay's A LONG WAY FROM HOME, Frederick Douglass' LIFE AND TIMES OF FREDERICK DOUGLASS, W. E. B. Du Bois' DUSK OF DAWN, Langston Hughes' THE BIG SEA, James Weldon Johnson's ALONG THIS WAY, J. Saunders Redding's NO DAY OF TRIUMPH, Richard Wright's BLACK BOY

Bigsby, C. W. E. (ed.). THE BLACK AMERICAN WRITER (1969)

Volume I. Fiction: Very good choice of essays in two categories -- "The Critical Dilemma"; "The Novelist." Volume II. Poetry and Drama: Very good choice of essays in two categories -- "The Poet"; "The Playwright."

Bond, Frederick W. THE NEGRO AND THE DRAMA (1940)

Historical and analytical study of the contribution of the black American to drama and the legitimate stage

Bone, Robert A. THE NEGRO NOVEL IN AMERICA (1958, 1965)

Contents: The Novel of the Rising Middle Class: 1890-1920; The Discovery of the Folk: 1920-1930; The Search for a Tradition: 1930-1940; The Revolt Against Protest:

1940-1952. The revised edition (1965) has a section on James Baldwin's first three novels. Bibliography.

Brawley, Benjamin. THE NEGRO GENIUS, A NEW APPRAISAL OF THE ACHIEVEMENT OF THE AMERICAN NEGRO IN LITERATURE AND THE FINE ARTS (1937)

This volume treats the black American in poetry, prose essay and fiction, drama and stage, music and art, painting and sculpture. Included is biographical and critical commentary on Jupiter Hammon, Phillis Wheatley, Gustavus Vassa, David Walker, Frederick Douglass, William Wells Brown, George Moses Horton, James M. Whitfield, George B. Vashon, James Madison Bell, Alberry A. Whitman, Frances E. W. Harper, Charles W. Chesnutt, Paul Laurence Dunbar, Booker T. Washington, W. E. B. Du Bois, William Stanley Braithwaite, James Weldon Johnson, Walter White, Jessie Fauset, Countee Cullen, Claude McKay, Langston Hughes, Rudolph Fisher, Eric Walrond, Sterling Brown, Zora Neale Hurston, Arna Bontemps. Bibliography.

Brignano, Russell Carl. RICHARD WRIGHT: AN INTRODUCTION TO THE MAN AND HIS WORKS (1970)

A careful biographical and critical study

Brown, Sterling A. NEGRO POETRY AND DRAMA and THE NEGRO IN AMERICAN FICTION (1969; originally published in 1937 as two separate Bronze Booklets)

NEGRO POETRY AND DRAMA: Negro Poetry Section -- Chapter I focuses upon eighteenth and nineteenth century poets; included is biographical and critical commentary on Jupiter Hammon, Phillis Wheatley, George Moses Horton, James M. Whitfield, George Vashon, James Madison Bell, Frances E. W. Harper, Alberry Whitman and others. Chapter II is "Negro Folk Poetry." Chapters III and IV are primarily devoted to Paul Laurence Dunbar as a dialect poet and a romantic traditionalist (poet), respectively; also included in III is James Weldon Johnson, and in IV -- William Stanley Braithwaite, James Weldon Johnson, W. E. B. Du Bois, and Benjamin Brawley. Chapter V is entitled "Contemporary Negro Poetry (1914-1936).

"The New Negro" is defined; among the New Negro poets discussed are Jean Toomer, James Weldon Johnson, Countee Cullen, Langston Hughes, Sterling Brown. Each chapter concludes with a summary, questions, and a bibliography.

Negro Drama Section -- Chapter VIII: Early Drama of Negro Life; Chapter IX: Negro Folk Drama; Chapter X: Realistic and Problem Drama. These chapters are especially useful for historical perspective. Each concludes with a summary, questions, and a bibliography.

THE NEGRO IN AMERICAN FICTION: Chapter III: Antislavery Fiction--See commentary on William Wells Brown's CLOTEL, OR THE PRESIDENT'S DAUGHTER (1853), Frank J. Webb's THE GARIES AND THEIR FRIENDS (1857), and Martin Delaney's BLAKE (1859). Chapter V: Reconstruction: The Not So Glorious South -- See commentary on the fiction of Paul Laurence Dunbar and Charles W. Chesnutt. Chapter VII: Counter-Propaganda -- Beginning Realism -- See for commentary on the early fiction of Sutton Griggs, on W. E. B. Du Bois' QUEST OF THE SILVER FLEECE (1911), on James Weldon Johnson's THE AUTOBIOGRAPHY OF AN EX-COLORED MAN (1912). Chapter IX. The Urban Scene is subdivided into "The Harlem School" (Carl Van Vechten, Claude Mc Kay, Rudolph Fisher, Countee Cullen); "Purpose Novels" (W. E. B. Du Bois, Walter White, Jessie Fauset, Nella Larsen); "In Opposition" (George Schuyler, Wallace Thurman). Chapter X: Southern Realism -- See for commentary on Jean Toomer's CANE (1923), Eric Walrond's TROPIC DEATH (1926), Langston Hughes' NOT WITHOUT LAUGHTER (1930), Arna Bontemps' GOD SENDS SUNDAY (1931), the fiction of Zora Neale Hurston. Chapter XI: New Roads -- See for discussion of Langston Hughes' THE WAYS OF WHITE FOLKS (1934). Chapter XII: Historical Fiction -- See for brief discussion of Arna Bontemps' BLACK THUNDER (1936). All chapters conclude with a summary and questions.

Bronz, Stephen H. ROOTS OF NEGRO RACIAL CONSCIOUSNESS, THE 1920'S; THREE HARLEM RENAISSANCE AUTHORS (1964)

Introduction on the period; authors: James Weldon Johnson, Countee Cullen, Claude Mc Kay

Butcher, Margaret Just. THE NEGRO IN AMERICAN CULTURE (1956)

"The purpose of the book...is this: to trace in historical sequence -- but topical fashion -- both the folk and formal contributions of the American Negro to American culture...." See for: V: Negro Folk Poetry and Folk Thought; VI: Formal Negro Poetry (brief summary of poets, early -- contemporary); VII: The Fiction and Polemics of the Anti-Slavery Period; VIII: The Negro in Modern American Fiction; IX: The Negro in American Drama.

Dickinson, Donald C. A BIO-BIBLIOGRAPHY OF LANGSTON HUGHES, 1902-1967 (1967)

An excellent volume in bringing together Hughes' life and extensive writings; Part I. Biography; Part II. Bibliography (of writings by and about Hughes)

Drake, St. Clair and Horace R. Cayton. ANOTHER VIEW: TO BE BLACK IN AMERICA

See for "Bronzeville," originally printed in Drake and Cayton's BLACK METROPOLIS (1945)

Emanuel, James A. LANGSTON HUGHES (1967)

"The chapters have been arranged to present, first, a comprehensive biographical and literary survey of Hughes to 1960, in order to provide a broad understanding of the author's main achievements in all genres, and of events and individuals that helped to mold his purposes. Subsequent chapters resort to analysis in depth of the most revealing works; these sections are thematically arranged, with concentration upon poems and short stories...The final chapter fuses these approaches in a treatment of the author's productions of the 1960's..." Bibliography.

Farrison, William Edward. WILLIAM WELLS BROWN (1969)

Biographical work; thorough bibliography

Ferguson, Blanche E. COUNTEE CULLEN AND THE NEGRO RENAISSANCE (1966)

Biographical and critical commentary

Ford, Nick Aaron. THE CONTEMPORARY NEGRO NOVEL: A STUDY IN RACE RELATIONS (1936)

Covers the Negro novel from 1924-1934; thus, very valuable for many authors and works of the Negro Renaissance

Gayle, Addison, Jr. (ed.) BLACK EXPRESSION, ESSAYS BY AND ABOUT BLACK AMERICANS IN THE CREATIVE ARTS (1969)

An excellent selection of critical essays on folk culture, poetry, drama, and fiction; bibliography

Gloster, Hugh M. NEGRO VOICES IN AMERICAN FICTION (1948)

Contents: 1. Backgrounds of Negro Fiction (I. Reconstruction and Disenfranchisement; II. The Plantation Tradition and Racialism; III. The Tragic Mulatto; IV. The Washington-Du Bois Controversy). 2. Negro Fiction to World War I. 3. The Negro Renascence (I. World War I; II. The Garvey Movement; III. Interest in African Art and History; IV. Interest in the Negro by White Writers; V. Association of Colored and White Writers; VI. Negro Authors and Their Publishers; VII. Harlem: Mecca of the New Negro). 4. Fiction of the Negro Renascence (I. Early Postwar Fiction; II. Southern Realism; III. Color and Caste among the Bourgeoisie; IV. Propaganda; V. The Van Vechten Vogue; VI. Harlem Realism, VII. West Indian Realism; VIII. The Mid-Western Small Town; IX. Satire; X. The Close of the Negro Renascence; XI. Summary. 5. The Depression Decade (I. The Depression; II. Proletarianism; III. Liberalism; IV. Treatment of the Negro by White Authors; V. Effect of Proletarianism and Liberalism upon Negro Literature). 6. Negro Fiction of the Depression (I. Historical Fiction; II. Fiction of World War I; III. Proletarian Fiction; IV. Folk Realism; V. The Negro College; VI. Family Chronicle; VII. The Migrant Worker; VIII. Summary). 7. Conclusion (I. Retrospect; II. Prospect). Bibliography (See especially for "Magazine Articles and Reviews" and "Newspaper Articles and Reviews).

Treats Negro fiction from its beginnings through 1940.

Gross, Seymour L. and John Edward Hardy. IMAGES OF THE NEGRO IN AMERICAN LITERATURE (1966)

A collection of essays; those of special interest: Seymour L. Gross' "Introduction: Stereotype to Archetype: The Negro in American Literary Criticism";

Eugene Arden's "The Early Harlem Novel"; Ralph Ellison's "Twentieth Century Fiction and the Black Mask of Humanity"; Arthur P. Davis' "The Harlem of Lanston Hughes' Poetry"; James Baldwin's "Many Thousands Gone: Richard Wright's NATIVE SON"; Marcus Klein's "Ralph Ellison's INVISIBLE MAN"; Robert A. Bone's "The Novels of James Baldwin"; bibliography.

Hill, Herbert (ed.). ANGER AND BEYOND, THE NEGRO WRITER IN THE UNITED STATES (1966)

Essays: Saunders Redding's "The Negro Writer and American Literature"; Arna Bontemps' "The Negro Renaissance: Jean Toomer and the Harlem Writers of the 1920's; Horace R. Cayton's "Ideological Forces in the Work of Negro Writers"; Le Roi Jones' "Philistinism and the Negro Writer"; Harvey Swados' "The Writer in Contemporary American Society"; Nat Hentoff's "The Other Side of the Blues"; Robert Bone's "Ralph Ellison and the Uses of Imagination"; Albert Murray's "Something Different, Something More"; M. Carl Holman's "The Afternoon of a Young Poet"; Ossie Davis' "The Wonderful World of Law and Order"; "A Poet's Odyssey" (Melvin B. Tolson: An Interview); "Reflections on Richard Wright: A Symposium on an Exiled Native Son."

Hughes, John Milton Carl. THE NEGRO NOVELIST: A DISCUSSION OF THE WRITING OF AMERICAN NEGRO NOVELISTS, 1940-1950 (1953)

Begins at the point where Gloster's NEGRO VOICES...ends

Isaacs, Edith J. R. THE NEGRO IN THE AMERICAN THEATRE (1947)

Isaacs, Harold R. THE NEW WORLD OF NEGRO AMERICANS (1963)

See for "Five Writers and Their Ancestors," which focuses on the African element and reasons for it in works of black Americans. Isaacs attempt "to trace variations on the African theme in the works of certain Negro writers as they have appeared in the years from the 'Renaissance' of the 1920's until now." The five writers are Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin, Lorraine Hansberry. (For the same essay, in two parts, see PHYLON, third and

fourth quarters, 1960.)

Littlejohn, David. BLACK ON WHITE, A CRITICAL SURVEY OF WRITING BY AMERICAN NEGROES (1966)

Contents: I. Introduction; II. Before NATIVE SON: The Dark Ages; III. Before NATIVE SON: The Renaissance and After; IV. Negro Writers Today: The Playwrights; V. Negro Writers Today: The Poets; VI. Negro Writers Today: The Novelists I; VII. Negro Writers Today: The Novelists II; VIII. Conclusions.

Loggins, Vernon. THE NEGRO AUTHOR: HIS DEVELOPMENT IN AMERICA TO 1900 (1931)

Contents: I. The Beginnings of Negro Authorship, 1760-1790; II. Writings of the Pioneer Racial Leaders 1790-1840; III. Biography, Poetry, and Miscellaneous Writings, 1790-1840; IV. Writings of the Leading Negro Antislavery Agents, 1840-1865; V. Writings of the Racial Leaders, 1840-1865; VI. Biography, Poetry, and Miscellaneous Writings, 1840-1865; VII. Biography, History, Sociological Treatises, Oratory, and Theology, 1865-1900; VIII. Fiction and Poetry, 1865-1900; Bibliography. "Loggins includes both major and relatively minor works in all genres." (Welsch)

Mc Call, Dan. THE EXAMPLE OF RICHARD WRIGHT (1969)

Useful for the study of Wright, but not an in depth scholarly publication

Margolies, Edward. THE ART OF RICHARD WRIGHT (1969)

Contents: 1 Life and Works; 2 The Fractured Personality, BLACK BOY; 12 MILLION BLACK VOICES; 3 The Fractured Personality, BLACK POWER; PAGAN SPAIN; 4 The Shattered Civilization, THE COLOR CURTAIN; WHITE MAN, LISTEN!; 5 The Short Stories, UNCLE TOM'S CHILDREN; EIGHT MEN; 6 Foreshadowings: LAWD TODAY; 7 Revolution, NATIVE SON; 8 The Existential Freud, THE OUTSIDER; SAVAGE HOLIDAY; 9 Social Freudianism, THE LONG DREAM; bibliography.

----------. NATIVE SONS, A CRITICAL STUDY OF TWENTIETH-CENTURY NEGRO AMERICAN AUTHORS. (1968)

See for chapter summarizing fiction of black Americans for 1900-1940; for essays on William Attaway, Richard Wright, Chester Himes, James Baldwin, Ralph Ellison, Malcolm X, William Demby, Le Roi Jones.

Mays, Benjamin. THE NEGRO'S GOD, AS REFLECTED IN HIS LITERATURE (1938)

Mitchell, Loften. BLACK DRAMA, THE STORY OF THE AMERICAN NEGRO IN THE THEATRE (1967)

THE NEW NEGRO THIRTY YEARS AFTERWARD, Papers Contributed to the Sixteenth Annual Spring Conference of the Division of the Social Studies, Howard University, Washington, D. C. (1955)

See especially for: Sterling A. Brown's "The Negro in Literature (1925-1955)" -- An excellent summary coupled with evaluation; the essay is divided into three parts, based on periods having "distinct cultural characteristics": (1) The Harlem Vogue, 1920-1930; (2) The Depression Thirties, and (3) World War II and Its Aftermath." Also see Charles S. Johnson's "The Negro Renaissance and Its Significance."

Patterson, Lindsay (ed.) ANTHOLOGY OF THE AMERICAN NEGRO IN THE THEATRE, A CRITICAL APPROACH (1967)

An excellent collection of critical and historical essays

Redding, J. Saunders. TO MAKE A POET BLACK (1939)

Contents: 1. The Forerunners (Jupiter Hammon, Phillis Wheatley, George Moses Horton). 2. Let Freedom Ring (Charles Remond, William Wells Brown, Frederick Douglass, Frances Ellen Watkins, James Madison Bell). 3. Adjustment (James E. Campbell, Paul Laurence Dunbar, Charles W. Chesnutt, W. Burghardt Du Bois, Fenton Johnson, William S. Braithwaite, and others). 4. Emergence of the New Negro (Claude Mc Kay, Jean Toomer, Jessie Fauset, Langston Hughes, Countee Cullen, Rudolph Fisher, James Weldon Johnson, and others). This volume, " 'a sort of history of Negro thought in America,' concentrates on a few selected authors who typify Negro literature and places each of them into the proper American intellectual milieu." (Welsch)

Walser, Richard. THE BLACK POET (1966)

Biography of Horton: I. Plantation Boy; II. Prodigy at the University; III. Troubadour in Motley; IV. Fugitive to Freedom. Poems and quotations from Horton are interspersed.

Webb, Constance. RICHARD WRIGHT, A BIOGRAPHY (1968)

Some commentary on works; bibliography of his works at end

IV. ARTICLES FROM MAGAZINES AND JOURNALS

Literary History, Criticism, and Comment (Articles covering more than one period and/or author; see sub-divisions below for articles on Early Literature, Negro Renaissance, and individual authors)

Barksdale, Richard K. "Urban Crisis and the Black Poetic Avant-Garde. NEGRO AMERICAN LITERATURE FORUM, III (Summer, 1969), 40-44.

A look at the themes, philosophy, style, limited range of the Le Roi Jones school of revolutionary poets, whose poetry is "by and for and of black people"

"Black Writers' Views on Literary Lions and Values." NEGRO DIGEST, XVII (January, 1968), 10-48, 81-89.

The article summarizes a poll taken of thirty-eight black writers "relative to the books and writers which have influenced them, the writers who are 'most important' to them in terms of achievement and promise; and what they think about the new movement toward 'a black aesthetic' and the pre-occupation with 'the black experience' aspects of the larger Black Consciousness Movement." (See pp. 45, 46, 47, 48, for the 25 questions asked.) Among the writers who responded are: Saunders Redding, Carolyn Rodgers, Julian Mayfield, Mari Evans, Margaret Walker, Gwendolyn Brooks, John O. Killens, Addison Gayle, Jr., Robert Hayden, James A. Emanuel, Dudley Randall, Don L. Lee, Ronald Milner, John A. Williams.

Bontemps, Arna. "Negro Poets, Then and Now." PHYLON, XI (Winter, 1950), 355-60.

A summary view of black poets from the Renaissance on, putting some into a kind of perspective with others

Braithwaite, William S. "The Negro in Literature." CRISIS, XXVII (September, 1924), 204-10.

The Purpose of this article is two-fold. First, it deals with the treatment of the Negro in literature by white authors and gives a brief summary of representative works; authors alluded to are: Thomas Dixon, Irwin Russell, Thomas Nelson Page, Joel Chandler Harris, Stephen Crane, George M. Martin, Mary W. Ovington, T. S. Stribling, and Eugene O'Neill. The second part of the article deals with Negro writers and their works; the writers cited are: Phillis Wheatley, Booker T. Washington, Frederick Douglass, Paul Laurence Dunbar, James Weldon Johnson, Fenton Johnson, Leslie Hill, Georgia Johnson, Claude Mc Kay, W. E. B. Du Bois, Charles W. Chesnutt, Jessie Fauset, and Jean Toomer. Braithwaite feels that white writers are incapable of giving an authentic picture of Negro characters and life; this can only be done by Negro writers.

Brawley, Benjamin. "The Negro in Fiction." DIAL, LX (May 11, 1916), 445-50.

The purpose of this article is to convey the idea that white writers should not always present the Negro as ignorant, greedy, and unambitious; but, instead, should show Negroes as ambitious, intelligent, and cultured. The critic gives examples of some short stories which project this stereotyped image which he rejects. "The day of Uncle Remus as well as Uncle Tom is over."

Brooks, Gwendolyn. "Poets Who Are Negroes." PHYLON, XI (Winter, 1950), 312.

There is no doubt that Negro poets have "raw materials" with which to work; what they need to do now is to improve in craftsmanship, to insure themselves of having the greatest possible impact.

Brown, Sterling A. "A Century of Negro Portraiture in American Literature." MASSACHUSETTS REVIEW, VII (Winter, 1966), 73-96.

This is an extensive look at the ways in which black and white writers have portrayed or characterized the American Negro. Brown includes misrepresentations and stereotyping, as well as realistic portraitures, from various genre and from

a wide variety of authors. He covers the Pre-Civil War period to the contemporary period.

Clarke, John Henrik. "The Origin and Growth of Afro-American Literature." NEGRO DIGEST, XVII (December, 1967), 54-67.

This article gives a sketch of Afro-American writers from as early as 1592 to the present day. Clarke makes it clear that "the Black Race did not come to the United States culturally emptyhanded."

Evans, Mari. "Contemporary Black Literature." BLACK WORLD, XIX (June, 1970), 4, 93-94.

A distinction is made between "Negro writing" and "Black writing."

Farrison, W. Edward. "Dialectology Versus Negro Dialect." CLA JOURNAL, XII (September, 1969), 21-26.

This is a discussion of some misconceptions concerning Negro dialect. It mentions briefly some of the dialect contained in the poetry of Paul Laurence Dunbar and James Weldon Johnson.

Ford, Nick Aaron. "A Blueprint for Negro Authors." PHYLON, XI (Winter, 1950), 374-77.

Ford sets forth what he calls a "blueprint" for those "who wish to achieve and become responsible writers in the last half of the twentieth century." His requirements are: (1) "a mastery of craftsmanship"; (2) "continued use of racial themes"; (3) "the use of social propaganda subordinated so skillfully to the purposes of art that it will not insult the average intelligent reader"; (4) subordination of propaganda to art through "skillful use of symbolism."

--------. "Four Popular Negro Novelists." PHYLON, XV (1954), 29-39.

Four aspects of the writings of four Negro writers are discussed -- purpose and guiding philosophy, nature of plots, style and methodology, treatment of racial problems. The authors and works included are: Richard's Wright's

NATIVE SON and THE OUTSIDER; Frank Yerby's FOXES OF HARROW and HEALTH CARD; Willard Motley's KNOCK ON ANY DOOR and WE FISHED ALL NIGHT; Ralph Ellison's INVISIBLE MAN.

Glicksberg, Charles. "The Alienation of Negro Literature." PHYLON XI (First Quarter, 1950), 49-58.

Glicksberg contends that if the Negro writer wants to be a part of the American culture, he should cease writing about the segregation, oppression, and condemnation of his race. "The major task of the Negro at present is to destroy the stereotypes that keep him in mental as well as physical bondage. He must break down the practice of cultural exclusion and the barriers of economic discrimination. At all costs he must find a way out of the traps of cultural alienation if he is to take his rightful place in American literature."

--------. "Bias, Fiction, and the Negro." PHYLON, XIII (Second Quarter, 1952), 127-35.

The major purpose of this article is to show that white novelists have been biased when writing about the Negro. They have refused to "portray the Negro as essentially human and 'normal,' filled with the same desires and moved by the same impulses as other men, following the same general pattern of life, subject to the same fate." In an attempt to prove his thesis, the critic cites these novelists and their works: Carl Van Vechten's NIGGER HEAVEN, T. S. Stribling's THE UNFINISHED CATHEDRAL, Du Bose Heyward's MAMBA'S DAUGHTERS, Lillian Smith's STRANGE FRUIT, Bucklin Moon's THE DARKER BROTHER.

--------. "The Furies in Negro Fiction." WESTERN REVIEW, XIII (Winter, 1949), 107-14.

The purpose of this article is to show that Negro novelists exaggerate the themes of torture, cruelty, starvation, poverty, and isolation in the lives of the American Negro. Glicksberg feels that these novelists completely

ignore the fact that many Negroes lead normal lives and do experience peace and happiness; their object should be "to show that Negroes are fundamentally human in their needs, desires, and responses, rather than to show them as "peculiarly 'different,' either victims or murderers, at the mercy of an implacably hostile environment." Works used to show some of the themes mentioned are: Richard Wright's UNCLE TOM'S CHILDREN, NATIVE SON, BLACK BOY; Carl Offord's THE WHITE FACE; Ann Petry's THE STREET.

----------. "Negro Fiction in America." SOUTH ATLANTIC QUARTERLY, XLV (October, 1946), 477-88.

Glicksberg attempts to show that most of the writings done by Negroes are of protestation, oppression, and rejection. It is his belief that the Negro will stop writing on these themes only when he is completely accepted by the white society. He elaborates on Johnson's AUTOBIOGRAPHY OF AN EX-COLORED MAN, Fisher's THE WALLS OF JERICHO Hurston's JONAH'S GOURD VINE, Hughes' THE WAYS OF WHITE FOLKS and NOT WITHOUT LAUGHTER, and Redding's NO DAY OF TRIUMPH. He completely analyzes Wright's NATIVE SON.

Hughes, Langston, Le Roi Jones and John A. Williams. "Problems of the Negro Writer." SATURDAY REVIEW, XLVI (April 20, 1963), 19-21, 40.

"There have been recent signs of a major shift in Negro writing from a crippling racial provincialism toward a wider involvement in American life. The dimensions of this shift and the attitude behind it are explored by Langston Hughes, Le Roi Jones, and John A. Williams." The authors' topics are "The Bread and Butter Side," "The Myth of a 'Negro Literature,'" "The Literary Ghetto," respectively.

Johnson, James Weldon. "The Dilemma of the Negro Author." AMERICAN MERCURY, XV (December, 1928), 477-81.

----------. "Race Prejudice and the Negro Artist." HARPER'S, CLVII (November, 1928), 769-76.

Johnson's purpose is to show that "...the Negro is bringing about an entirely new national conception of himself"; he thinks that "through artistic achievement the Negro has found a means of getting at the very core of prejudice against him, by challenging the Nordic superiority complex." Johnson cites the contributions of Negroes in literature, the theater, and on the concert stage.

Kaiser, Ernest. "The Literature of Harlem." FREEDOMWAYS, III (1963), 276-91.
This is an outline of the literature of Harlem, with brief statements on the works. The following order is used: literature of the early 1900's; literature of the depression years; literature of the 1940's; literature of the war years; white writers on Harlem; the Harlem of Langston Hughes; other writers about Harlem; Harlem of the sixties.

Kilgore, James C. "Toward the Dark Tower." BLACK WORLD, XIX (June, 1970), 14-17.
An essay bewailing the black male writer's failure to glorify the black woman in his works

Larson, Charles R. "African-Afro-American Literary Relations; Basic Parallels." NEGRO DIGEST, XIX (December, 1969), 35-42.
Afro-American novels follow a thematic pattern parallel to this of African novels: (1) "novels portraying a reaction to the critical stages of colonization"; (2) "novels with education as their theme and the difficulties of adjusting to Western education"; (3) "novels portraying the African who has left the rural areas for the city"; (4) "novels with politics as their center, i.e., problems of nation-building; both before and after independence"; (5) "novels of a more universal nature, bordering on problems of personality and psychology, etc."

Lee, Ulysses. "Criticism at Mid-Century." PHYLON, XI (Winter, 1950), 328-37.
Lee points out what has been the predominant type of criticism on Negro works; it has been reflective of the progress of the race, "illuminating not the works

themselves but the wonder that they exist, analyzing not the problems and methods of the authors but their effect...upon their audiences..." He mainly discusses the views and roles of the three major black literary critics of the 1930's and 1940's: Benjamin Brawley, Alain Locke, Sterling Brown.

Long, Richard. "Negritude." NEGRO DIGEST, XVIII (May, 1969), 11-15, 57-59.

An attempt to define the concept of Negritude, in part by what it is and what it is not; traces origin of the term

LLorens, David. "Writers Converge at Fisk University." NEGRO DIGEST, XV (June, 1966), 54-68.

A wide variety of opinions by writers on "The Image of the Negro in American Literature"

Locke, Alain. "From NATIVE SON to INVISIBLE MAN: A Review of the Literature of the Negro for 1952." PHYLON, XIV (1953), 34-44.

The article reviewsRalph Ellison's INVISIBLE MAN, Lonnie Coleman's CLARA, and Langston Hughes' LAUGHING TO KEEP FROM CRYING. Also discussed are poetry, historical and sociological writings, and works on Africa.

Marcus, Steven. "The American Negro in Search of Identity." COMMENTARY, XVI (November, 1953), 456-63.

The identity theme as treated by James Baldwin, Ralph Ellison, Langston Hughes, and Richard Wright

Nichols, Charles H., Jr. "The Forties: A Decade of Growth." PHYLON, (Winter, 1950), 377-80.

Nichols' purpose is to prove: (1) that in the 1940's the black writer became a more knowledgeable craftsman, especially in the novel and poetry and (2) that his literature "achieved a variety of subject matter almost unknown in the past." With this variety came universality. Novelists cited are Richard Wright, Saunders Redding, Willard Motley, Ann Petry, and Chester Himes; poets cited are Gwendolyn Brooks, Margaret Walker, Owen Dodson, and M. Carl Holman.

Nower, Joyce. "The Traditions of Negro Literature in the United States." NEGRO AMERICAN LITERATURE FORUM, III (Spring, 1969), 5-12.

A type of survey of literature by black Americans to prove that this literature does exist, as a reflection of the writers' distinct racial experience and as literature with a universal note

Perkins, Eugene. "The Changing status of Black Writers." BLACK WORLD, XIX (June, 1970), 18-23, 95-98.

Whites have always rejected "the Black Experience as a legitimate frame of reference for developing a meaningful literature," have considered the black author's writing as propaganda or protest, have controlled what the black writer published (if anything at all), and have set literary standards. Many contemporary black writers, however, have decided to set their own standards -- something blacks must do. Many writers -- old and new -- are referred to.

Redding, Saunders. "Since Richard Wright." AFRICAN FORUM, I, No. 4(1966), 21-31.

There is no American Negro writer to replace Richard Wright, but only American writers who happen to be Negroes, writing as Americans. Wright rejects Baldwin the novelist, except for his treatment of the black reality in GO TELL IT ON THE MOUNTAIN and rejects Le Roi Jones, especially as a playwright. He cites some exemplary qualities of John Oliver Killens and praises Ralph Ellison for attempting "to explore the full range of American Negro humanity." Authors with promise are William Melvin Kelley, John A. Williams, and Paule Marshall. "The new Negro poets...have made a school of nonsense and obscurity, or of obscure nonsense..." Excellent poets still writing are Gwendolyn Brooks, Margaret Danner, Gloria Oden, and Melvin B. Tolson. The American Negro writer must write about the Negro if American literature is to serve "as an instrument of historical and social diagnosis."

Rodgers, Carolyn M. "Black Poetry -- Where It's At." NEGRO DIGEST, XVIII (September, 1969), 7-16.

Rodgers, a new black poet, discusses the poetry of other new poets: Ronda Davis, Barbara Mahone, Cleveland Webber, Don Lee, Sonia Sanchez, and Nikki Giovanni.

----------. "The Literature of Black." BLACK WORLD, XIX (June, 1970), 5-11.

This essay is divided into three parts: "Response to Racism in the Criticism of Literature"; "Progression, A Concept of Art"; "Poetry/Literature." The critic favors what is distinctly black, rather than what is European or Western.

Turner, Darwin T. "Afro-American Literary Critics." BLACK WORLD, XIX July, 1970), 54-67.

Turner analyzes what has been the dilemma of black literary critics in America. The major part of his essay is an invaluable survey of black critics: "(1) Afro-Americans who have become identified primarily with the 'mainstream' of American criticism because of their research in the work of white authors; (2) Black historians who have described literary achievements merely as a part of their broader study of Afro-American culture; (3) those individuals who have attracted attention because of their pronouncements about one particular Black writer or one group of writers; (4) the creative writers, whose fame rests upon their own work rather than upon their criticism; (5) the academic critics, and (6) the new Black critics, who argue for a Black aesthetic."

----------. "The Negro Dramatist's Image of the Universe, 1920-1960." CLA JOURNAL, V (December, 1961), 106-20.

The purpose of this article is to show changing characteristic images in Negro drama. The article concerns such topics as the dramatist's delineation of the hero; his treatment of education, religion, and superstition; his attitude towards life in the North, and his discernment of

the relationship between Negroes and the larger American society. Under the above topics, the works of many writers are discussed.

Turner, Sherry. "An Overview of the New Black Arts." FREEDOMWAYS, IX (Spring, 1969), 156-63.

A discussion of some of the "new expressions in Black Arts: what they mean, why they are and how they are significant"

Walker, Margaret. "New Poets." PHYLON, XI (Winter, 1950), 345-54.

Negro poetry and the black poet's "lot" are reflective of the social situation in America. The poets of the Negro Renaissance, having written under distinct conditions, are contrasted with those of the 1930's and 1940's. "Social" poets of the 1930's discussed are Sterling Brown (SOUTHERN ROAD, 1932); Frank Marshall Davis (BLACK MAN'S VERSE, 1935; I AM THE AMERICAN NEGRO, 1937); David Wadsworth Cannon (BLACK LABOR CHANT, 1939). Social protest or concern with war are seen in these poets of the 1940's: Robert Hayden (HEART-SHAPE IN THE DUST, 1940); Margaret Walker (FOR MY PEOPLE, 1942); Melvin Tolson (RENDEZVOUS WITH AMERICA, 1944); Gwendolyn Brooks (A STREET IN BRONZEVILLE, 1945); Owen Dodson (POWERFUL LONG LADDER, 1946). Some poetry of the 1940's which is not race-centered is Bruce McWright's FROM THE SHAKEN TOWER (1944); Robert Hayden and Myron O'Higgins' THE LION AND THE ARCHER (1948); Gwendolyn Brooks' ANNIE ALLEN (1949).

Williams, Jim. "Survey of Afro-American Playwrights." FREEDOMWAYS, X (First Quarter, 1970, 1970), 26-45.

A review of four books recommended for reading on the black man in the theatre: ANTHOLOGY OF THE AMERICAN NEGRO IN THE THEATRE, edited by Lindsay Patterson; NEW BLACK PLAYWRIGHTS, an anthology edited by William Couch; NEGRO PLAYWRIGHTS IN THE AMERICAN THEATRE, 1925-1959, by Doris Abramson; TO BE YOUNG, GIFTED AND BLACK, by Lorraine Hansberry

Williams, John A. "Negro in Literature Today." EBONY, XVIII (September, 1963), 73-76.

A discussion in brief of many Negro writers

Early Literature

Nichols, Charles H., Jr. "Slave Narratives and the Plantation Legend." PHYLON, X (Third Quarter, 1949), 201-10.

"This paper is mainly concerned with the slaves' impressions of their masters." Some of the former slaves mentioned are James Williams, Charles Ball, Solomon Northup, William Wells Brown, Josiah Henson, William Hayden, Frederick Douglass, Harriet Jacobs, and Lewis and Milton Clarke.

----------. "Who Read the Slave Narratives?" PHYLON, XX (1959), 149-62.

"It is the purpose of this paper, to present a summary of the statement of the importance of this literature in the pre-Civil War period and the relation of the narratives to recent historical and literary works."

Patterson, Cecil L. "A Different Drum: The Image of the Negro in the Nineteenth Century Songster." CLA JOURNAL, VIII (September, 1964), 44-50.

The author describes the various types of songs that were written about the Negro in the 1800's. These songs varied throughout the century and gave a description of Negroes' physical appearance, mentality, and character.

Quarles, Benjamin. "The Black Underground." NEGRO DIGEST, XVIII (February, 1969), 4-11, 66-67.

On the Underground Railroad

Simms, H. H. "A Critical Analysis of Abolition Literature, 1830-1840." JOURNAL OF SOUTHERN HISTORY, VI (August, 1940), 368-82.

In this article are an analysis of several anti-slavery periodicals (HUMAN RIGHTS, THE FRIEND OF MAN, THE EMANCIPATOR, THE ANTI-SLAVERY RECORD, THE QUARTERLY ANTI-SLAVERY MAGAZINE, THE LIBERATOR, THE NATIONAL ENQUIRER, and SLAVERY AS IT IS) and statements on many abolitionists (William Goodell, Benjamin Lundy, Elizur Wright, William L. Garrison, Theodore D. Weld,

Charles Stuart, Beriah Green, Angelina Grimke, and Lydia Child).

Zanger, Jules. "The 'Tragic Octoroon' in Pre-Civil War Fiction." AMERICAN QUARTERLY, XVIII (Spring, 1966), 63-70.

Zanger's purpose is to show the various ways in which novelists treated the plight of the octoroon or a person having one-seventh Negro blood and seven-eights white blood. The critic gives the Northern and Southern attitude toward the octoroon. He quotes Hugh Gloster, Sterling Brown, and Robert Bone's views on the novels of the "tragic quadroon" and their authors.

Negro Renaissance

Arden, Eugene. "The Early Harlem Novel." PHYLON, XX (Spring, 1959), 25-31.

Arden traces, in a fashion, and gives the varied approaches of black writers to the portrayal of the urban black, faced with problems different from those of blacks of earlier novels. The earliest work discussed is Paul Laurence Dunbar's THE SPORT OF THE GODS (1902); the other novels discussed were written during the Harlem Renaissance: Carl Van Vechten's NIGGER HEAVEN (1926); Claude McKay's HOME TO HARLEM (1928); Wallace Thurman's THE BLACKER THE BERRY (1928); Rudolph Fisher's THE WALLS OF JERICHO (192); Countee Cullen's ONE WAY TO HEAVEN (1932).

Bone, Robert A. "A French View." TRI-QUARTERLY, Fall 1965-Spring 1966, No. 4, pp. 185-95.

Bone writes an abstract-review of the French work LES POETES NEGRES DES ETATS-UNES...by Jean Wagner, which has as its "central thesis" "the interdependence of racial and religious feeling in American Negro poetry." Wagner explains the reasons for the fusion of these two elements. Paul Laurence Dunbar and these six Renaissance poets are discussed: Claude McKay, Jean Toomer, Countee Cullen, James Weldon Johnson, Langston Hughes, Sterling Brown. There is also an introductory section on "The Negro Renaissance."

Calverton, V. F. "The Negro's New Belligerent Attitude." CURRENT HISTORY, XXX (September, 1929), 1081-88.

This article deals with the Negro's contributions to American art and literature. Some of the writers and works referred to are: Claude McKay ("If We Must Die" and HOME TO HARLEM); Rudolph Fisher (THE WALLS OF JERICHO); W. E. B. DuBois (DARK PRINCESS).

---------. "The New Negro." CURRENT HISTORY, XXIII (February, 1926), 694-98.

This article gives some background concerning the old Negro: statistical information on the illiteracy of Negroes during the 1920's and on Negro soldiers in France. Also, the philosophy of Booker T. Washington, DuBois' revolt against Washington's philosophy, and the contributions of the New Negro in literature are discussed.

Chapman, Abraham. "The Harlem Renaissance in Literary History." CLA JOURNAL, XI (September, 1967), 38-58.

This article first recognizes and accepts the existence of the period referred to as The Negro Renaissance; the critic sees it as "a highly complex interplay of forces, factors, currents, sensibilities, and values." He then attempts to view the movement "from a variety of vantage points and in a number of contexts" to make clear "its full historical significance."

Collier, Eugenia. "I Do Not Marvel, Countee Cullen." CLA JOURNAL, XI (September, 1967), 73-87.

An essay on major poetic themes of the New Negro poets of the 1920's, with special emphasis on Countee Cullen's "From the Dark Tower"; Sterling A. Brown's "The Odyssey of Big Boy"; Claude McKay's "The Harlem Dancer"; also included is "the significance of the Harlem poets."

Davis, Arthur P. "Growing Up in the New Negro Renaissance: 1920-1935. NEGRO AMERICAN LITERATURE FORUM, Fall, 1968, pp. 53-59.

Very informative and personalized account of the Negro Renaissance

Holmes, Eugene C. "Alain Locke and the New Negro Movement." NEGRO AMERICAN LITERATURE FORUM, Fall, 1968 pp. 60-68.

The article begins with a summary of the accomplishments of Alain Locke, "creative editor" and "chronicler" of the New Negro Movement, and gives biographical data on him. One sub-section of the essay is entitled "Rediscovery of African Past" and another "Literary Renaissance and the 'New Negro'," "in which a distinction is made between the "old Negro" and the "New Negro." "The New Poetry Movement embraced every facet of Negro experience from lyricism, African heritage, social protest, folk songs and blues, Negro heroes and episodes, lynchings, race riots, treatment of the Negro masses(frequently of the folk, less often of the workers), and franker and deeper revelation, social injustice and tolerance." Poets referred to are Langston Hughes, Claude McKay, Countee Cullen, Sterling Brown. Fiction of the Renaissance is summarily placed in perspective in relationship to earlier and later fiction by blacks.

Hughes, Langston. "The Negro Artist and the Racial Mountain." THE NATION, CXXII (June 23, 1926), 692-94.

Hughes expresses the problems faced by the black artist, but also very strongly the attitude of the New Negro artist: "We younger artists who create now intend to express our individual darkskinned selves without fear or shame. If white people are pleased we are glad. If they are not, it does not matter. We know we are beautiful. And ugly too...If colored people are pleased we are glad. If they are not, their displeasure doesn't matter either. We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves."

----------. "The Twenties: Harlem and Its Negritude." AFRICAN FORUM, I (Spring, 1966), 11-20.

Hughes writes an informative, survey-type, conversational, and somewhat sentimental essay on the Renaissance writers and négritude or what for them was "pride of heritage and consciousness of race." He relates the influences of earlier writers and peer-writers on himself and others of his writing circle.

Osofsky, Gilbert. "Symbols of the Jazz Age: The New Negro and Harlem Discovered." AMERICAN QUARTERLY, XVII (1965), 229-38.

As essay on the rise of Negro writers in Harlem during the 1920's

SURVEY GRAPHIC, Special Harlem Issue, 1925

Essays, stories, poetry of "The New Negro"; edited by Alain Locke

Turpin, Waters E. "Four Short Fiction Writers of the Harlem Renaissance--Their Legacy of Achievement." CLA JOURNAL, XI (September, 1967), 59-72.

A study of four pieces of excellent short fiction: Jean Toomer's "Blood-Burning Moon"; Rudolph Fisher's "Miss Cynthie"; Langston Hughes' "Slave on the Block"; Claude McKay's "Truant"

Van Doren, Carl. "Negro Renaissance." CENTURY, CXI (March, 1926), 635-37.

An essay on the New Negro and his promising future in the arts

Walrond, Eric D. "The New Negro Faces America." CURRENT HISTORY, XVII (February, 1923), 786-88.

An article giving three viewpoints: that of Booker T. Washington's disciple Robert Moton (on "industrial efficiency"), of W. E. B. DuBois (on "political representation"), of Marcus Garvey (on the Back-to-Africa Movement)

Individual Authors (alphabetically arranged)

Baldwin, James

Charney, Maurice. "James Baldwin's Quarrel with Richard Wright." AMERICAN QUARTERLY, XV (Spring, 1963), 65-75.

"Baldwin's quarrel with Wright centers on the large issues of the intention and aim and values of the writer. Although both feel the inevitable rage of

being a Negro in the United States, their ways of dealing with this rage are radically different. One makes fiction out of the rage itself, brutal, pure, violent and unconstrained, while the other tries to penetrate and analyze that rage and convert it into a recognizable human emotion." The first writer referred to is Wright, and the second Baldwin.

Coles, Robert. "Baldwin's Burden." PARTISAN REVIEW, XXXI (Summer, 1964), 409-16.

In this article, the author discusses the racial problems which exist in our country. He has chosen to prove how Baldwin, through his writings, can save the white man from his predicted doom.

Featherstone, J. "Blues for Mr. Charlie." NEW REPUBLIC, CLIII (November 27, 1965), 34-36.

Featherstone comments on Baldwin's works which contain elements of the blues: "The Outing"; GO TELL IT ON THE MOUNTAIN; "Come Out the Wilderness"; Sonny's Blues"; ANOTHER COUNTRY; "Previous Condition"; BLUES FOR MR. CHARLIE; NOTES OF A NATIVE SON; NOBODY KNOWS MY NAME; THE FIRE NEXT TIME.

Finn, James. "The Identity of James Baldwin." COMMONWEAL, LXXVII (October 26, 1962, 113-16, 365-66.

James Finn replies to another critic, David Evanier, on Baldwin's ANOTHER COUNTRY.

Graves, Wallace. "The Question of Moral Energy in Baldwin's GO TELL IT ON THE MOUNTAIN." CLA JOURNAL, VII (March, 1964), 215-23.

Valuable for an analysis of Baldwin's skill (or lack of skill) in character delineation

Gross, Theodore L. "The World of James Baldwin," CRITIQUE, VII (Winter, 1964-1965), 139-49.

Too early in Baldwin's literary career, he has become not just "literary spokesman for the Negro," but "a prophet and a literary priest." Baldwin speaks emphatically and often bitterly to the white man of the black man's existence in America; he is asking the question of how the black man can survive in white America. His collections of essays and his novels are discussed;

the longest discourse concerns ANOTHER COUNTRY.

Jacobson, Dan. "James Baldwin As Spokesman." COMMENTARY, XXXII (December, 1961), 497-502.

Jacobson comments on "the nature of what Mr. Baldwin believes to be the experience of the American Negro" as seen in NOBODY KNOWS MY NAME.

Kent, George. "Baldwin and the Problem of Being." CLA JOURNAL, VII (March, 1964), 202-14.

A study of the problem of the achievement of identity or "functional being," as treated in GO TELL IT ON THE MOUNTAIN; GIOVANNI'S ROOM; ANOTHER COUNTRY

Markholt, Ottitie. "White Critic, Black Playwright: Water and Fire." NEGRO DIGEST, XVI (April, 1967), 54-60.

Reactions to Baldwin's BLUES FOR MISTER CHARLIE, as well as to Martin Duberman's IN WHITE AMERICA

Sontag, Susan. "Going to Theater, Etc." PARTISAN REVIEW, XXI (Summer, 1964), 389-94.

The critic comments on the "preachiness" of today's theater; the plots of Baldwin's BLUES FOR MISTER CHARLIE and Le Roi Jones' THE DUTCHMAN are used to support her view. Other plays briefly discussed are: THE GENERAL RETURNS FROM ONE PLACE TO ANOTHER, by Frank O'Hara; THE BAPTISM, by Le Roi Jones; HIGH SPIRITS, by Tammy Grimes.

Strong, Augusta. "Notes on James Baldwin." FREEDOMWAYS, II (Spring, 1962), 167-71.

A discussion of Baldwin as a fiction writer

Brooks, Gwendolyn

Brooks, Gwendolyn. "They Call It Bronzeville." HOLIDAY, October, 1951, pp. 60-64, 67, 112, 114, 116.

Gwendolyn Brooks writes an imaginary Stranger's tour (for whites) of Bronzeville, the black section of Chicago's South Side. It is valuable for anyone who wants to know the place in her poems. She introduces her article with: "it is satisfying to demonstrate that here resides essentially only

what is ordinary human struggle, human whimsicality, and human reach toward soul-settlement, toward peace if not happiness; sufficiency if not fortune."

Brown, Frank London. "Chicago's Great Lady of Poetry." NEGRO DIGEST, XI (December, 1961), 53-57.

Crockett, J. "An Essay on Gwendolyn Brooks." NEGRO HISTORY BULLETIN, XIX (November, 1955, 37-39.

Cutler, B. "Long Reach, Strong Speech." POETRY, CIII (March, 1964), 388-89.

Davis, Arthur P. "The Black and Tan Motif in the Poetry of Gwendolyn Brooks." CLA JOURNAL, VI (December, 1962), 90-97.

Frequently, Gwendolyn Brooks writes on the theme of the rejection of blackness, especially the black woman and especially by the lighter skinned Negro. Davis believes that the poet's affinity for this theme stems from "its ironic commentary on human nature human nature: the fact that rejection is caused not by hatred, not by deep-rooted differences in culture, religion, or ideology but something as trivial as skin color or hair texture." Blackness is not glorified; only the problems stemming from it are shown. Poems are drawn from A STREET IN BRONZEVILLE and other volumes..

----------. "Gwendolyn Brooks: A Poet of the Unheroic." CLA JOURNAL, VII (December, 1963), 114-25.

Brooks sees the modern world as "unheroic": "We twentieth century men, she seems to be saying, lack bigness; we are little creatures contented with little things and little moments. But she understands and sympathizes with our littleness." Poetry is examined from STREET IN BRONZEVILLE, ANNIE ALLEN, and THE BEAN EATERS to prove this thesis.

Kunitz, Stanley. "Bronze by Gold." POETRY, LXXV (April, 1950), 52-56.

A review of ANNIE ALLEN, a book attesting to the "lively and attractive spirit" of Gwendolyn Brooks' poems. The reviewer comments on "The Birth in a Narrow Room," "My Own Sweet Good," "The Children of the Poor," and "Pygmies Are Pygmies Still, Through Percht on Alps."

Miller, Jeanne-Marie A. "A Poet Laureate of Bronzeville, U.S.A." FREEDOMWAYS, IX (First Quarter, 1970), 63-75.

This essay is an analysis of the themes (racial and universal), style, and imagery of Brooks' poetry of "Black people in the crowded slum ghettos of America" -- or in Bronzeville -- their hopes, dreams, efforts at living just as people, but especially as struggling black people with "their dismal joys and their human grief and pain." Referencesare made to a wide selection of her poems.

Brown, William Wells

Farrison, W. Edward. "The Origin of Brown's CLOTEL." PHYLON, XV (1954), 347-54.

"CLOTEL; OR THE PRESIDENT'S DAUGHTER grew out of a desire on Brown's part not to attack the character of Thomas Jefferson per se, but to win by means of an entrancing story attention to a comprehensive and persuasive argument against American slavery."

Chesnutt, Charles W.

Ames, Russell. "Social Realism in Charles Chesnutt." PHYLON, XIV (June, 1953), 199-206.

This essay is an analysis of Chesnutt's style of writing. The novels mentioned are: THE HOUSE BEHIND THE CEDARS, THE MARROW OF TRADITION, and THE COLONEL'S DREAM.

Chesnutt, Charles W. "Race Prejudice; Its Causes and Its Cures." ALEXANDER'S MAGAZINE, pp. 21-26 (No date; available in vertical file, Negro Collection, Howard University)

This is an optimistic but realistic article on racial prejudice, which came about because of physical differences and these circumstances: "The one was Christian; the other heathen. The one was master...the other frankly alien and himself the object of ownership." These differences and their corollaries caused racial antagonism. The remedy "lies in the removal of

the antagonisms by the removal of the causes..." Chesnutt examines the past 250 years to show that the black man has progressed, though greater progress must come, especially in higher education. The future has hope, if blacks and whites work together.

Gloster, Hugh M. "Charles W. Chesnutt: Pioneer in Fiction of Negro Life." PHYLON, II (First Quarter, 1941), 57-66.

A discussion of these works: THE CONJURE WOMAN, THE WIFE OF HIS YOUTH AND OTHER STORIES OF THE COLOR LINE, THE HOUSE BEHIND THE CEDARS, THE MARROW OF TRADITION, and THE COLONEL'S DREAM

Hugley, G. "Charles Waddell Chesnutt." NEGRO HISTORY BULLETIN, XIX (December, 1955), 54-55.

The purpose of this article is "to show how Chesnutt helped to pave the way for the writing of the Negro Renaissance..."; works referred to are: THE CONJURE WOMAN, THE WIFE OF HIS YOUTH AND OTHER STORIES OF THE COLOR LINE, and THE HOUSE BEHIND THE CEDARS.

Smith, Robert A. "A Note on the Folktales of Charles Chesnutt." CLA JOURNAL, V (March, 1962), 229-32.

An essay on THE CONJURE WOMAN

Socken, June. "Charles Waddell Chesnutt and the Solution to the Race Problem." NEGRO AMERICAN LITERATURE FORUM, Summer, 1969, pp. 52-56.

An essay on Chesnutt's attitude toward or treatment of miscegenation, color prejudice, the Negro problem in America

Cullen, Countee

Rontemps, Arna. "The Harlem Renaissance." SATURDAY REVIEW OF LITERATURE, XXX (March 22, 1947), 12-13, 44.

This is a comparison between Langston Hughes' and Countee Cullen's style of writing, showing that although the two wrote on similar themes, their styles differed.

Davis, Arthur P. "The Alien-andExile Theme in Countee Cullen's Racial Poems." PHYLON, XIV (Fourth Quarter, 1953), 390-400.

Davis sees the alien-and-exile theme as the one which gives unity to the separate themes permeating Cullen's racial poetry. The essay defines the theme, gives an analysis of how Cullen employs it in his poetry, and shows the poet's "changing attitude towards the theme." The poems examined are taken from the "Color" section of his volumes of verse.

Reimherr, Beulah. "Race Consciousness in Countee Cullen's Poetry." SUSQUEHANNA UNIVERSITY STUDIES, VII (June, 1963), 65-77.

This is a very thorough study in which Reimherr discusses variations on the theme of racial consciousness in Cullen's poetry, but also recognizes many other themes. She speaks of the "tension between Cullen's desire to be purely a lyric poet and his feelings of race consciousness," and describes the mood created by this theme. All of his books of poetry, as well as his one novel, are referred to.

Robb, Izetta W. "From the Darker Side." OPPORTUNITY, IV (December, 1926), 381-82.

A brief discussion of some of Cullen's poems, including "Advice to Youth," "Bread and Wine," "To My Fairer Brethren," "Incident," "Black Magdalene," and "For a Lady I Know"

Shillito, Edward. "The Poet and the Race Problem." THE CHRISTIAN CENTURY, July 27, 1929, pp. 915-16.

Concerns an interview with Countee Cullen, in which he speaks of wanting to be a universal poet, not a Negro poet; but of actually being a Negro poet, in spite of himself

Smith, Robert A. "The Poetry of Countee Cullen." PHYLON, XI (Third Quarter, 1950), 216-23.

Smith considers Cullen's forte the lyric, but sees him as a poet lacking a "world view." A selection of poems is discussed from six volumes of Cullen's poetry.

Webster, Harvey. "A Difficult Career." POETRY, LXX (July, 1947), 222-25.

A review of ON THESE I STAND, with references to earlier volumes from which most of these poems were taken; considers Cullen a poet of promise, but promise unfulfilled.

Woodruff, Bertram L. "The Poetic Philosophy of Countee Cullen." PHYLON, I (Third Quarter, 1940), 213-23.

Cullen's poetic philosophy is bound up in two things--"his obvious concern with the meaning of life" and with the role of poetry in life. There are references to poems from COLOR, COPPER SUN, THE BALLAD OF THE BROWN GIRL, THE MEDEA, and THE BLACK CHRIST.

Douglass, Frederick

Aptheker, herbert. "Du Bois on Douglass: 1895." JOURNAL OF NEGRO HISTORY, XLIX (October, 1964), 264-68.

The article reprints DuBois' address in praise of "Douglass as a statesman," given at Wilberforce University shortly after Douglass' death and shortly after Du Bois' appointment to the faculty. The speech is a challenge to Du Bois and others "to take up the torch of militancy and struggle held high for half a century by Douglass."

Bennett, Lerone, Jr. "Frederick Douglass: Father of the Protest Movement." EBONY, XVIII (September, 1963), 50-52, 56.

This article concerns the life of Douglass, from birth to death. It tells of his desires and efforts to have slavery abolished. Bennett elaborates on Douglass' famous Fourth of July speech. The article ends with the poem "Frederick Douglass," by Robert Hayden.

Boromé, Joseph A. "Some Additional Light on Frederick Douglass." JOURNAL OF NEGRO HISTORY, XXXVIII (April, 1953), 216-24.

This article contains letters written by Douglass to his son Lewis and to some of his acquaintances: Mrs. Joseph Cash, James Redpath, Frank Sanborn, George Townsend, Magnus Robinson, and S. L. Harris.

Quarles, Benjamin. "Frederick Douglass: American for Freedom." UNESCO COURIER, XV (February, 1962), 12-14.

A biographical article

Du Bois, W.E. Burghardt

Aptheker, Herbert, "Some Unpublished Writings of W.E.B. Du Bois." FREEDOMWAYS, V (WINTER, 1965), 103-28.

This article contains some of Du Bois' unpublished manuscripts, which can be divided into three categories: autobiography, essays and speeches, letters.

Bond, Horace Mann, and others. "The Legacy of W. E. B. Du Bois." FREEDOMWAYS, V (Winter, 1965), 16-40.

A series of eulogies of Du Bois, by Horace Mann Bond, Henry Arthur Callis, Irene Diggs, Lorraine Hansberry, James Jackson, C. L. R. James, Lee Lorch, George B. Murphy, Jr.; Conor Cruise O'Brien, Andrew Garland Paschal, and Paul Robeson

Chaffee, M. L. "William E. B. Du Bois' Concept of the Racial Problem in the United States." JOURNAL OF NEGRO HISTORY, XLI (July, 1956), 241-58.

Chaffee discusses Du Bois as a protest leader, leader of the NAACP and editor of THE CRISIS. He also mentions his indifference toward World War II and his attitude toward the policies of Booker T. Washington.

Duberman, M. "Du Bois as Prophet." NEW REPUBLIC, CLVIII (March 23, 1968), 36-39.

This article deals with Du Bois' AUTOBIOGRAPHY, which gives sketches of his family background, some of his beliefs, and his predictions on the future of the Negro.

Holmes, Eugene C. "W. E. B. Du Bois -- Philosopher." FREEDOMWAYS, V (Winter, 1965), 41-46.

An account of Du Bois' life as a student and as a professor, including his pursuits, his aims, and his beliefs

Kaiser, Ernest. "A Selected Bibliography of the Published Writings of W. E. B. Du Bois." FREEDOMWAYS, V (Winter, 1965), 207-13.

King, Martin Luther, Jr. "Honoring Dr. Du Bois." FREEDOMWAYS, VIII (Spring, 1968), 104-11.

An article of tribute to Du Bois

Moore, Richard B. "Du Bois and Pan Africa." FREEDOMWAYS, V (Winter, 1965), 166-87.

This is a summary of the Pan-African Conferences and the role that Du Bois exercised. Included are the emergence of Marcus Garvey and the influence of Edward Blyden.

Rowan, Carl T. "Heart of a Passionate Dilemma." SATURDAY REVIEW, XLII (August 1, 1959), 20-21.

The purpose of this article is to show the contrasting philosophies of Du Bois and Martin Luther King, Jr., on the racial issue.

Thorpe, E.E. "Frederick Douglass, W.E.B. DuBois and Booker T. Washington." NEGRO HISTORY BULLETIN, XX (November, 1956), 39-42.

A study comparing the three Negro leaders mentioned in the title

Dunbar, Paul Laurence

Arden, Eugene. "The Early Harlem Novel." PHYLON, XX (Spring, 1959), 25-31.

See same entry under Negro Renaissance.

Arnold, Edward F. "Some Personnal Reminiscences of Paul Laurence Dunbar." JOURNAL OF NEGRO HISTORY, XVII (October, 1932), 400-408.

An article in praise and admiration of Paul Laurence Dunbar, the man (who became a poet)

Bone, Robert A. "A French View." TRI-QUARTERLY, Fall 1965-Spring 1966, No. 4,pp. 185-95.

See same entry under Negro Renaissance.

Burch, Charles E. "The Plantation Negro in Dunbar's Poetry." SOUTHERN WORKMAN, L (October, 1921), 469-73.

Daniel, T. W. "Paul Laurence Dunbar and the Democratic Ideal." NEGRO HISTORY BULLETIN, VI (June, 1943), 206-208.

This is a brief analysis of the "neglected aspect of Dunbar's work which reveals a definite concern with democracy and its application to Negroes." A few pieces of prose are mentioned and a wide selection of poems, which may be grouped into five categories: (1) those which pay tribute to Negro leaders, (2) those which emphasize the dignity and worth of an individual, (3) those which express hope for the future, (4) those which tell of the contributions of Negro soldiers, and (5) those which protest against lynching and discrimination.

Turner, Darwin. "Paul Laurence Dunbar: The Rejected Symbol." JOURNAL OF NEGRO HISTORY, LII (January, 1967), 1-13.

Dunbar was at first "a symbol of the creative and intellectual potential of the American Negro"; but this original image, unfortunately and unfairly, "has been defaced by scholars who have censured him for tarnishing the symbol by perpetuating the derogatory caricatures of the minstrel show and the plantation tales." References are made to his poetry, his prose essays, and his fiction.

Ellison, Ralph

Block, Alice. "Sight Imagery in INVISIBLE MAN." ENGLISH JOURNAL, LV (1966), 1019-21, 1024.

Bluestein, Gene. "The Blues as a Literary Theme." MASSACHUSETTS REVIEW, VIII (1967), 593-617.

The purpose of this article is to show the use of "Negro folklore and folksong in more recent works which reflect both the ideological and technical implications of folklore as a basis for literary expression." One area of special interest is jazz and themes related to its origin and development. As an introduction, the critic refers to other writers, but the article deals mainly with Ellison.

Bone, Robert. "Ralph Ellison and the Uses of Imagination." TRI-QUARTERLY, No. 6 (1966), pp. 39-54.

This article gives Ellison's theories on jazz, literature, and the Negro American culture.

Brown, Lloyd W. "Ralph Ellison's Exhorters: The Role of Rhetoric in INVISIBLE MAN." CLA JOURNAL, XIII (March, 1970), 289-303.

Clipper, Lawrence J. "Folkloric and Mythic Elements in INVISIBLE MAN." CLA JOURNAL, XIII (March, 1970), 229-41.

Ellison, Ralph. "Light on INVISIBLE MAN." CRISIS, IX (1953), 157-58.

The purpose of this article is to show "some of the ideas and motives which went into INVISIBLE MAN."

Horowitz, Floyd Ross. "The Enigma of Ellison's Intellectual Man." CLA JOURNAL, VII December, 1963), 126-32.

An analysis of INVISIBLE MAN

Kent, George E. "Ralph Ellison and Afro-American Folk and Cultural Tradition." CLA JOURNAL, XIII (March, 1970), 265-76.

On the tradition as it applies to INVISIBLE MAN

Klotman, Phyllis R. "The Running Man as Metaphor in Ellison's INVISIBLE MAN." CLA JOURNAL, XIII (March, 1970), 277-88.

Kostelanetz, Richard. "The Politics of Ellison's Booker: INVISIBLE MAN as Symbolic History." CHICAGO REVIEW, XIX (1967), 5-26.

The purpose of this article is to show that although Ellison does not have the protagonist confront all political possibilities, "the novel is still the most comprehensive one-volume fictional-symbolic treatment of the history of the American Negro in the twentieth century."

Nichols, William W. "Ralph Ellison's Black American Scholar." PHYLON, XXXI (First Quarter, 1970), 70-75.

Nichols' purpose is to show that "there are interesting parallels between the influences which educate the American Scholar of Emerson's address and the terrifying forces which initiate Ellison's protagonist into a knowledge of his invisibility." His purpose is also "to suggest that these parallels set up a pattern of irony in Ellison's novel and that an awareness of this pattern is helpful in attempting to understand the rather difficult Epilogue."

O'Daniel, Therman B. "The Image of Man as Portrayed by Ralph Ellison." CLA JOURNAL, X (1967), 277-84.

A discussion of the American Negro that Ellison reveals in INVISIBLE MAN

Rodnon, Stewart. "Ralph Ellison's INVISIBLE MAN: Six Tentative Approaches." CLA JOURNAL, XII (March, 1969), 244-56.

Rodnon's major purpose is to give various approaches for presenting the novel; in so doing, the critic discusses some themes found in the novel and gives some critical commentary concerning the virtues of the book.

Rovit, Earl. "Ralph Ellison and the American Comic Tradition." WISCONSIN STUDIES IN CONTEMPORARY LITERATURE, I (Fall, 1960), 34-42.

A study of the comic element in INVISIBLE MAN

Sanders, Archie D. "Odysseus in Black: An Analysis of the Structure of INVISIBLE MAN." CLA JOURNAL, XIII (March, 1970), 217-28.

Turner, Darwin T. "Sight in INVISIBLE MAN." CLA JOURNAL, XIII (March, 1970), 258-64

Warren, Robert Penn. "The Unity of Experience." COMMENTARY, XXXIX (May, 1965), 91-96.

A review of SHADOW AND ACT

Wilner, Eleanor R. "The Invisible Black Thread: Identity and Nonentity in INVISIBLE MAN." CLA JOURNAL, XIII (March, 1970), 242-57.

Hayden, Robert E.

Pool, Rosey E. "Robert Hayden: Poet Laureate." NEGRO DIGEST, XV (June, 1966), 39-43.

A discussion of Hayden as an honored and accomplished universal poet, as well as a poet of the black experience; includes an analysis of "A Ballad of Remembrance."

Hughes, Langston

Bontemps, Arna. "The Harlem Renaissance." SATURDAY REVIEW OF LITERATURE, XXX (March 22, 1947), 12-13, 44.

See same entry under Cullen, Countee.

Clarke, John Henrik. "Langston Hughes and Jesse B. Semple." FREEDOMWAYS, VIII (Spring, 1968), 167-69.

This article tells how the character Jesse B. Semple originated.

Davis, Arthur P. "The Harlem of Langston Hughes' Poetry." PHYLON, XII (Winter, 1952), 276-83.

A study of the Harlem themes in Hughes' poetry from his books THE WEARY BLUES, FIELDS OF WONDER, and ONE WAY TICKET

----------. "Jesse B. Semple: Negro American." PHYLON, XV (Spring, 1954), 21-28.

This article is about Semple, as the exemplification of a typical American Negro.

----------. "Langston Hughes: Cool Poet." CLA JOURNAL, XI (June, 1968), 280-96.

The poems used to prove that Hughes is a "cool poet" are placed in these categories: poems on and about Harlem, poems concerning the American Negro's African background, poems of protest and social commentary, poems based on or influenced by folk material, and miscellaneous poems.

Emanuel, James A. "The Literary Experiments of Langston Hughes." CLA JOURNAL, XI (June, 1968), 335-44.

This article is on some of the experimental techniques in form and language employed by Hughes in his prose and poetry.

------. "The Short Fiction of Langston Hughes." FREEDOMWAYS, VIII (Spring, 1968), 170-78.

A brief sketch of the many short stories by Hughes

--------."'Soul' in the Works of Langston Hughes." NEGRO DIGEST, XVI (September, 1967),

25-30, 74-92.

"The works discussed...suggest the magnitude of the young Hughes' vision of his task as a writer; they indicate the versatility of his spiral approaches to the Negro soul." This article is divided into three topics: Blues, Jazz, and Negritude.

Gayle, Addison. "Langston Hughes: A Simple Commentary." NEGRO DIGEST, XVI (September, 1967), 53-57.

A biographical commentary

Hughes, Langston. "My Adventures as a Social Poet." PHYLON, VIII (1947), 1205-12.

A discussion of censorship and other difficulties which Hughes encountered when he wrote poems concerning the problems of color and poverty

----------. "The Negro Artist and the Racial Mountain." THE NATION, CXXII (June 23, 1926), 692-94.

See same entry under Negro Renaissance.

----------. "Simple and Me." PHYLON, VI (1945), 349-53.

On the character Jesse B. Semple

----------. "The Twenties: Harlem and Its Negritude." AFRICAN FORUM, I (Spring, 1966), 11-20.

See same entry under Negro Renaissance.

Jackson, Blyden. "A Word About Semple." CLA JOURNAL, XI (June, 1968), 310-18.

A lengthy sketch of Jesse B. Semple

Kramer, Aaron. "Robert Burns and Langston Hughes." FREEDOMWAYS, VIII (Spring, 1968), 159-66.

A study of the similarities in the works of Burns and Hughes

Langston Hughes and the Example of 'Simple.'" BLACK WORLD, XIX (June, 1970), 35-38.

Langston Hughes is seen as standing "at the apex of literary relevance among Black people." He has fulfilled the black writer's task through the character Simple, a black character and a universal character.

Turner, Darwin T. "Langston Hughes as Playwright." CLA JOURNAL, XI (June, 1968), 297-309.

An analysis of the plays MULATTO, LITTLE HAM, DON'T YOU WANT TO BE FREE?, SIMPLY HEAVENLY, EMPEROR OF HAITI, and TAMBOURINES TO GLORY

Johnson, James Weldon

Adelman, Lynn. "A Study of James Weldon Johnson." JOURNAL OF NEGRO HISTORY, LII (1967), 128-45.

A biographical article covering Johnson's early childhood through the time of his writing career

Aptheker, Herbert. "Du Bois on James Weldon Johnson." JOURNAL OF NEGRO HISTORY, LII (1967), 224-27.

This article contains an address delivered by Du Bois in honor of Johnson in 1931.

Arneson, R. Gordon. "God's Trombones." FOREIGN SERVICE JOURNAL, January, 1970, pp. 27-30.

The title is somewhat misleading, for the article is primarily biographical and laudatory. It ends, however, with Arneson's view that Johnson's best work is probably GOD'S TROMBONES. He also discusses the purpose of, inspiration behind, composition of the poems, the titling of the volume, and the adaptation of the poems for the theatre under the title TRUMPETS OF THE LORD

Auslander, Joseph. "Sermon Sagas." OPPORTUNITY, V (1927), 274-75.

A review of GOD'S TROMBONES, in which this volume is considered "easily the most significant contribution to Afro-American poetry," and the poems are seen as doing more than just recording the sermons of "the old-time Negro preacher"

Collier, Eugenia. "James Weldon Johnson: Mirror of Change." PHYLON, XXI (1960), 351-59.

"James Weldon Johnson reflected the change from stilted poetics to the more natural poetry of living, a change which was taking place in Negro poetry as well as in American poetry in general." In this article, there is a comparison between some of Johnson's poems and some by Dunbar.

ackson, Miles Jr. "James Weldon Johnson." BLACK WORLD, XIX (June, 1970), 32-34.

James Weldon Johnson's letters are used to reveal him as a person and as a writer. The longest letter concerns AUTOBIOGRAPHY....

McGhee, Nancy B. "The Folk-Sermon: A Facet of the Black Literary Hertiage," CLA JOURNAL, XIII (September, 1969), 51-61.

The purpose of this article is to give the essence of some of the folk sermons that were preached by slave preachers and other Negroes.

Jones, Le Roi

Brown, Cecil M. "Black Literature and Le Roi Jones." BLACK WORLD, XIX (June, 1970), 24-31.

Brown sees himself as very much a disciple of Le Roi Jones, but seriously questions Jones' denial of "the existence of a 'negro literature'" (tradition); he makes specific references to Jones' essay "Myth of a Negro Literature. He, in fact, sees Jones' plays THE SLAVE, DUTCHMAN, and THE TOILET as following an established Black literary tradition. All black writers are influenced by earlier ones.

Commentary on DUTCHMAN. PARTISAN REVIEW, XXXI (Summer, 1964), 389-94.

Commentary on THE SLAVE and THE TOILET. THE NATION, CC (January 4, 1965), 16-17.

Commentary on THE SLAVE and THE TOILET. THE NEW REPUBLIC, CLII (January 23, 1965), 32-33.

Dennison, George. "The Demagogy of Le Roi Jones." COMMENTARY, XXXIX (February, 1965), 67-70.

Jackson, Kathryn. "Le Roi Jones and the New Black Writers of the Sixties." FREEMONWAYS, IX (Third Quarter, 1969), 232-47.

Poets cited in this article in addition to Jones are: Fred Bradford, Don Lee, Clarence Reed, and Etheridge Knight.

Levertov, Denise. "Poets of the Given Ground." THE NATION, CXCII (October 14, 1961), 251-52.

Major, Clarence. "The Poetry of Le Roi Jones." NEGRO DIGEST, XIV (March, 1965), 54-56.

Roth, Phillip. "Channel X: Two Plays on the Race Conflict." NEW YORK REVIEW OF BOOKS, II (May 28, 1964), 10-13.

Sontag, Susan. "Going to Theater, Etc." PARTISAN REVIEW, XXXI (Summer, 1964), 389-94.

See same entry under Baldwin, James.

Kelley, William Melvin

Lottman, Herbert. "The Action is Everywhere the Black Man Goes." THE NEW YORK TIMES BOOK REVIEW, April 21, 1968, pp. 6-7, 48-49.

Randall, Dudley. "On the Conference Beat." NEGRO DIGEST, XVI (March, 1967), 89-93.

Serebnick, J. "New Creative Writers." LIBRARY JOURNAL, XXCIV (October 1, 1959), 3015.

Talent's 'New Wave.'" NEGRO DIGEST, XI (October, 1962), 43-47.

The new wave of black awareness presently sweeping the country is not only affecting education and civil rights but also is influencing black artists, writers, musicians. One such person is Kelley; the article expresses his ideas on the black man in America and tells of his published works (A DIFFERENT DRUMMER; "Spring Planting"). James Earl Jones and Alvin Ailey are also discussed in this essay.

McKay, Claude

cher, Philip. "Claude McKay -- 'If We Must Die'" OPPORTUNITY, XXVI (Fall, 1948), 127.

Biographical essay

Cooper, Wayne. "Claude McKay and the New Negro of the 1920's." PHYSON, XXV (Third Quarter, 1964), 297-306.

This is a biographical essay on McKay, which includes an elaboration on some of his works: HOME TO HARLEM, BANJO, and BANANA BOTTOM

Jackson, Blyden. "The Essential McKay." PHYLON, XIV (Second Quarter, 1953), 216-17.

A discussion of McKay as a poet

Smith, Robert A. "Claude McKay: An Essay in Criticism." PHYSON, IX (Third Quarter, 1948), 270-73.

This is a study of McKay and his protest poetry; among the poems referred to are "If We Must Die," "The Lynching," and "America."

Tolson, Melvin B.

Fabio, Sarah Webster. "Who Speaks Negro?" NEGRO DIGEST, XVI (December, 1966), 54-58.

Randall, Dudley. "Melvin B. Tolson: Portrait of a Poet as Raconteur." NEGRO DIGEST, XV (January, 1966), 54-57.

Shapiro, Karl. "Melvin B. Tolson, Poet." NEGRO DIGEST, XIV (May, 1965), 75-77.

This essay bewails Tolson's near obscurity among so many and relates his distinctive qualities as an "Afro-American poet, not an American Negro poet accommodating himself to the Tradition." LIBRETTO FOR THE REPUBLIC OF LIBERIA and HARLEM GALLERY are referred to.

Tate, Allen. "Preface to LIBRETTO FOR THE REPUBLIC OF LIBERIA." POETRY, LXXVI (July, 1950), 216-18.

Thompson, D. G. "Tolson's Gallery Brings Poetry Home." NEGRO HISTORY BULLETIN, XXIX (December, 1965), 69-70.

Toomer, Jean

Du Bois, W. E. B. and Alain Locke. "The Younger Literary Movement." CRISIS, XXVII (February, 1924), 161-63.

An analysis of Toomer's CANE, along with Jessie Fauset's THERE IS CONFUSION

Fullinwider, S. P. "Jean Toomer: Lost Generation, or Negro Renaissance?" PHYLON (1966), 396-403.

This is an essay on Toomer's life, with a brief discussion of CANE and of Toomer's place in the Negro American literary tradition.

Goede, William J. "Jean Toomer's Ralph Kabnis: Portrait of the Negro Artist as a Young Man." PHYLON, XXX (First Quarter, 1969), 73-85.

The critic's purpose is "briefly and generally to look at themes and technique and to concentrate specifically upon 'Kabnis,'" the last section of CANE, "because this surprising novella both offers the first portrait of a Negro writer in American literature and illustrates the problem Toomer himself faced as a Negro writer."

Lieber, Todd. "Design and Movement in CANE." CLA JOURNAL, XIII (September, 1969), 35-50.

A detailed analysis

Munson, Gorham. "The Significance of Jean Toomer." OPPORTUNITY, III (September, 1925), 262-63.

This article deals with the importance of Toomer; there are references to CANE, and specifically to "Kabnis."

Turner, Darwin T. "And Another Passing." NEGRO AMERICAN LITERATURE FORUM, Fall, 1967, pp. 3-4.

Biographical essay

----------. "The Failure of a Playwright." CLA JOURNAL, X (June, 1967), 308-18.

As a dramatist, Toomer was a satirist and an experimentalist. The form of his plays was primarily Expressionistic, and his age was not ready for them. The plays discussed are: NATALIE MANN, KABNIS (revised for CANE), BALO (the only one ever staged), THE SACRED FACTORY, and THE GALLONWERPS (first written as a novel).

----------. "Jean Toomer's CANE." NEGRO DIGEST, XCIII (January, 1969), 54-61.

A critical analysis

Webb, Frank

Davis, Arthur P. "THE GARIES AND THEIR FRIENDS: A neglected Pioneer Novel."

Davis acquaints the reader with an early novel which has not been studied extensively; he discusses its theme, its inconsistencies, and its place as a novel expressing the middle-class viewpoint. It is not a novel with a strong element of social protest.

Williams, John.

Lee, Don L. "THE MAN WHO CRIED I AM." NEGRO DIGEST, XVII (March, 1968), 51-52, 77-79.

An analysis

Wright, Richard

Bayliss, John F. NATIVE SON: Protest or Psychological Study?" NEGRO AMERICAN LITERATURE FORUM, Fall, 1967.

Berry, Faith. "On Richard Wright in Exile: Portrait of a Man as Outsider." NEGRO DIGEST, XVIII (December, 1968), 26-37.

A biographical essay, which ends with Baldwin's attacks on Wright

"BLACK BOY." LIFE, XVIII (June 3, 1945), 87-93.

A picture-dramatization of Wright's BLACK BOY

Bontemps, Arna. "Three Portraits of the Negro." SATURDAY REVIEW OF LITERATURE, March 28, 1953, p. 15 ff.

See for a discussion of Wright's THE OUTSIDER; references are also made to NATIVE SON, BLACK BOY, and UNCLE TOM'S CHILDREN.

Britt, David. "NATIVE SON: Watershed of Negro Protest Literature." NEGRO AMERICAN LITERATURE FORUM, Fall, 1967.

Brown, Cecil. "Richard Wright's Complexes and Black Writing Today." NEGRO DIGEST, XVIII (December, 1968), 45-50, 78-82.

An article attacking Wright as a negative protestor and lauding writers like Le Roi Jones as positive protestors

Cohn, David L. "The Negro Novel: Richard Wright." ATLANTIC MONTHLY, CLXV (May, 1940), 659-61.

An analysis of NATIVE SON

Emanuel, James A. "Fever and Feeling: Notes on the Imagery in NATIVE SON." NEGRO DIGEST, XVIII (December, 1968), 16-24.

This article identifies such images as the following used by Wright in weaving his story: light and dark, ones related to the furnace, ones concerning Bigger's being in the middle or center of a place, the Christian cross, blindness, blotting-out, the "white blur," ones concerning the wall and the curtain as shields.

Ford, Nick Aaron. "The Ordeal of Richard Wright." COLLEGE ENGLISH, XV (1953), 87-94.

This article contains a detailed discussion of NATIVE SON and THE OUTSIDER. Also, there is a brief discussion of UNCLE TOM'S CHILDREN

Gayle, Addison, Jr. "Beyond Nihilism." NEGRO DIGEST, XVIII (December, 1968), 4-10.

This is an essay concerning Wright's plea for the black man's acceptance in "the community of man." The major works referred to are NATIVE SON and THE OUTSIDER.

Gibson, Donald B. "Richard Wright and the Tyranny of Convention." CLA JOURNAL, XII (June, 1969), 344-57.

This is a discussion of Wright's novels and short stories which deal with the "individual in conflict with social convention." The works discussed are: UNCLE TOM'S CHILDREN, NATIVE SON, THE OUTSIDER, and THE LONG DREAM.

Jackson, Blyden. "Richard Wright: Black Boy from America's Black Belt and Urban Ghettos." CLA JOURNAL, XII (June, 1969), 287-309.

This is a detailed discussion of Wright's life: his family, his writings, his lectures, his accomplishments and citations.

Kent, George E. "On the Future Study of Richard Wright." CLA JOURNAL, XII (June, 1969), 366-70.

This article pertains to the various approaches one may take in attempting to study Wright.

----------. "Richard Wright: Blackness and the Adventure of Western Culture." CLA JOURNAL, XII (June, 1969), 322-43.

Kent forcuses on the three sources of Wright's power: his double-consciousness, his personal tension, and his dramatic articulation of black and white culture. References are made to BLACK BOY, NATIVE SON, LAWD TODAY, and UNCLE TOM'S CHILDREN.

Kinnamon, Kenneth. "NATIVE SON: The Personal, Social, and Political Background." PHYLON, XXX (First Quarter, 1969), 66-72.

Kinnamon believes that Wright's NATIVE SON was drawn from his personal experiences, his environmental relationships, and his observations

Le Clair, Thomas. "The Blind Leading the Blind: Wright's NATIVE SON and a Brief Reference to Ellison's INVISIBLE MAN." CLA JOURNAL, XIII (March, 1970), 315-20.

An essay emphasizing the imagery of blindness in NATIVE SON

Ridenour, Ronald, "'The Man Who Lived Underground': A Critique." PHYLON, XXXI First Quarter, 1970), 54-57.

Sanders, Ronald. "Richard Wright Then and Now." NEGRO DIGEST, XVIII (December, 1968), 83-98.

A Jew looks at Wright and his works.

Singh, Raman K. "Some Basic Ideas and Ideals in Richard Wright's Fiction." CLA JOURNAL, XII (September, 1969), 78-84.

This article deals with three basic concepts in Wright's fiction: Marxism, Communism, and Christianity. Singh refers to UNCLE TOM'S CHILDREN, NATIVE SON, THE OUTSIDER, SAVAGE HOLIDAY, and THE LONG DREAM.

White, Ralph K. "BLACK BOY: A Valuable Analysis." Journal of ABNORMAL AND SOCIAL PSYCHOLOGY, XLII (October, 1947), 440-61.

"In this paper Richard Wright's autobiography, BLACK BOY, is analyzed by a statistical method, 'value analysis.'" The writer's "primary purpose is to illustrate the nature and usefulness of the technique."

Winslow, Henry F. "Richard Nathaniel Wright: Destroyer and Preserver (1908-1960)." CRISIS, LXIX (1962), 149-63, 187.

"The author rakes the leaves of Wright's life to discover the sources of his fiction." Some of the works mentioned are: NATIVE SON, BLACK BOY, THE OUTSIDER, THE LONG DREAM, 12 MILLION BLACK VOICES, WHITE MAN, LISTEN!, 13 AGAINST THE ODDS, and SAVAGE HOLIDAY.

Wright, Richard. "'What Is Africa to Me?' Some Impressions of a Visit to the Gold Coast." ENCOUNTER, September, 1954, pp. 22-31.

Wright expresses skepticism about travelling to Africa: "Being of African descent, would I be able to feel and know something about Africa on the basis of a common 'racial' heritage?...Or had three hundred years imposed a psychological distance between me and the 'racial stock' from which I had sprung?" After visiting the Gold Coast, he reached the conclusion "that there was some kind of link between the native African and the American Negro." He himself, however, feels in rhythm and song alien to both groups and cannot account for the link.

V. MANUSCRIPT NOTES (IN THE FILE OF ELEANOR Q. TIGNOR) FROM JAMES WELDON JOHNSON MEMORIAL COLLECTION, YALE UNIVERSITY

Bontemps, Arna. ARNA BONTEMPS: (N) MANUSCRIPTS

1. GOD SENDS SUNDAY, A Play by Arna Bontemps and Countee Cullen, Based on the novel GOD SENDS SUNDAY BY Arna Bontemps
2. Letter to Carl Van Vechten, December 8, 1941
3. BLACK THUNDER

Cullen, Countee. COUNTEE CULLEN: MANUSCRIPT POEMS

----------. COUNTEE CULLEN: ONE WAY TO HEAVEN: MANUSCRIPT

Du Bois, W. E. B. W. E. B. DU BOIS: DARKWATER: MANUSCRIPT

----------. W.E.B. DU BOIS: DUSK OF DAWN: MANUSCRIPT

Himes, Chester. CHESTER HIMES (N): IF HE HOLLERS LET HIM GO: MANUSCRIPT

Johnson, James Weldon. JAMES WELDON JOHNSON: MANUSCRIPTS II: THE AUTOBIOGRAPHY OF AN EX-COLORED MAN

----------. JAMES WELDON JOHNSON MANUSCRIPTS XIV: GOD'S TROMBONES AND OTHER MATERIALS

VI. HISTORICAL AND SOCIOLOGICAL REFERENCES (valuable in understanding the interpretation of the black experience by poets, playwrights, fiction writers and prose essayists studied in the course; a supplement to II., III., IV.)

Aptheker, Herbert. AMERICAN NEGRO SLAVE REVOLTS (1963)

"Up to now, the authoritative book in its field." (Benjamin Quarles, "Thirty-Five Titles in Black History")

Bardolph,,Richard. THE NEGRO VANGUARD (1959)

"...traces the achievements of hundreds of notable Negroes from 1770 to the present. It describes how they overcame ignorance, poverty, and racism to become leaders and great Americans." (Preston Amos, 100 YEARS OF FREEDOM...)

Bell, Howard H. A SURVEY OF THE NEGRO CONVENTION MOVEMENT (1961)

"From 1830 through the Civil War black leaders in the North assembled periodically to formulate plans for the liberation of the slave and the uplift of the

free black. With self-help as their central theme, these leaders addressed themselves to the key problems that beset not only their own group but American society at large. This volume might well be read in conjunction with a companion work edited by Bell, MINUTES OF THE PROCEEDINGS OF THE NATIONAL NEGRO CONVENTIONS, 1830-1864." (Quarles)

Bontemps, Arna and Jack Conroy. ANYPLACE BUT HERE (1966)

The migration of blacks within the United States and the aftermath

Bontemps, Arna. ONE HUNDRED YEARS OF NEGRO FREEDOM (1961)

"Traces the history of the Negro in America by portraying some of the major figures of various periods" (Dorothy R. Homer, THE NEGRO IN THE UNITED STATES...)

Botkin, B. A. (ed.). LAY MY BURDEN DOWN, A FOLK HISTORY OF SLAVERY (1945)

"This book is a selection and integration of excerpts and complete narratives from the Slave Narrative Collection of the Federal Writers' Project." (Preface)

Buckmaster, Henrietta. LET MY PEOPLE GO (1965)

"A vigorous retelling of the story of the Underground Railroad" (Homer)

Carmichael, Stokeley and Charles V. Hamilton. BLACK POWER: THE POLITICS OF LIBERATION IN AMERICA (1967)

"The black man's search for self-identity and self-determination is portrayed herein. This is a forthright analysis, suggesting steps that America must take in Negro-white relationships. A 'must' book for those who wish to understand the concept of black power." (Quarles)

Clark, Kenneth B. THE NEGRO PROTEST (1963)

"Three protagonists in the 'Negro revolt' discuss their personal philosophies in these television interviews. Martin Luther King, James Baldwin, and Malcolm X talk with Kenneth Clark." (Homer)

Clarke, John Henrik (ed.) HARLEM: A COMMUNITY IN TRANSITION (1964)

"Twenty-two opinions -- from artists, writers, scholars -- appraising Harlem, past and present, in articles on literature, nationalist movements, economic structure, politics, and education." (Homer)

Conrad, Earl. THE INVENTION OF THE NEGRO (1966)

"This book is...a look at history specifically as it relates to what the white man...has done or failed to do for his Negro brother." (Foreword)

Cruse, Harold. THE CRISIS OF THE NEGRO INTELLECTUAL (1967)

"Although his supporting data rarely extends beyond Harlem, Cruse brings a vigorous style and a venturesome imagination to his analysis of the cross-currents and contradictions in recent Negro thought. Deploring the lack of 'social theorist to back up his line of activist leaders,' Cruse holds that the Negro's 'one great and present hope is to know and understand his Afro-American history in the United States more profoundly.'" (Quarles)

Cruden, Robert. THE NEGRO IN RECONSTRUCTION (1969)

"...Thoroughly familiar with the recent interpretations of the period, Cruden describes the positive role of the Negro and the factors undermining his goal of equal status." (Quarles)

Davidson, Basil. BLACK MOTHER (1961)

"Interesting, even exciting, this book tells of the African slave trade." (Quarles)

Essien-Udom, E. U. BLACK NATIONALISM (1962)

"History of the rise of the Black Muslim movement and a discussion of the nationalist organizations which preceded it." (Homer)

Fishel, Leslie and Benjamin Quarles. THE BLACK AMERICAN: A DOCUMENTARY HISTORY (1967)

"Divided into thirteen chapters, this work presents over 200 original sources in Negro history. The reader's understanding is heightened by the introduction that precedes each chapter and the headnote which precedes each document." (Quarles)

Franklin, John Hope. FROM SLAVERY TO FREEDOM (1956)

"Deservedly popular, this is the best general history of the Negro American."(Quarles)

Frazier, E. Franklin. BLACK BOURGEOISIE (1957)

"An analysis of the life of the upper-middle-class American Negro..." (Homer)

----------. THE NEGRO IN THE UNITED STATES (1957)

"Classic survey of the Negro in America from his African genesis to his position at mid-century" (Homer)

Hughes, Langston and Milton Meltzer. A PICTORIAL HISTORY OF THE NEGRO IN AMERICA (third revised edition by C. Eric Lincoln and Milton Meltzer, 1968)

"Apt illustrations and well-chosen words make this an appealing history." (Quarles)

Johnson, James Weldon. BLACK MANHATTAN (1930)

Valuable for a personalized picture of Harlem of the 1920's and of the writers and other artists of this period and place

Jordan, Winthrop D. WHITE OVER BLACK: AMERICAN ATTITUDES TOWARD THE NEGRO, 1550-1812 (1968)

"Learned and thorough, this volume traces the roots of color prejudice in early America and describes its many manifestations..." (Quarles)

Lincoln, Eric C. BLACK MUSLIMS IN AMERICA (1961)

"A review of the activities, beliefs, and goals of Black Islam. The author... also considers the group's origins and forerunners." (Homer)

Litwack, Leon F. NORTH OF SLAVERY (1961)

"A well-balanced and through description of the lot of the Negro in the Northern states during the antebellum period..." (Quarles)

Lomax, Louis. THE NEGRO REVOLT (1962)

"The Negro revolt involves a drastic change in our methods and ideas concerning segregation and established Negro leadership organizations." (Introduction)

The book concerns events before the revolt, the revolt itself, and an outlook for the future.

---------. WHEN THE WORD IS GIVEN (1963)

"A lively treatment of the Black Muslim movement. Now of value chiefly for its transcript of speeches by Elijah Muhammad and Malcolm X." (Homer)

Mc Pherson, James M. THE NEGRO'S CIVIL WAR (1965)

"A compilation of source materials describing the many-sided role of the Negro in the war that made him free..." (Quarles)

Meier, August and Elliott M. Rudwick. FROM PLANTATION TO GHETTO: AN INTERPRETIVE HISTORY OF AMERICAN NEGROES (1966)

See especially for Chapter V: "Up From Slavery": The Age of Accommodation.

Meier, August. NEGRO THOUGHT IN AMERICA: 1885-1915: RACIAL IDEOLOGIES IN THE AGE OF BOOKER T. WASHINGTON (1963)

"Scholarly and authoritative, this is a mine of information on Negro thought at the the turn of the century..." (Quarles)

Myrdal, Gunmar. AN AMERICAN DILEMMA (1963)

"The 'American Dilemma'...is the ever-raging conflict between...the valuations preserved on the general plane which we shall call the 'American Creed,' where the American thinks, talks, and acts under the influence of high national and Christian precepts, and...the valuations on specific planes of individual and group living."

Nichols, Charles H. MANY THOUSAND GONE, THE EX-SLAVE'S ACCOUNT OF THEIR BONDAGE AND FREEDOM (1963)

"This is a history of slavery told, essentially, from the point of view of those whose unpaid labor maintained the plantation system of the Old South. The sources used are selected from among the hundreds of slave biographies and autobiographies published between 1760 and 1865. These 'slave' narratives' present valuable information on the slave trade, the master class, the plantation system, the reactions of the enslaved Negro and the lives of the fugitives in the North and in Canada." (Introduction) Very full bibliography; especially impressive list of slave narratives.

Quarles, Benjamin. THE NEGRO IN THE MAKING OF AMERICA (1964)

From the black man's being brought to America as a slave through his position in

America in the latter half of the twentieth century; an excellent summary view of the plight and accomplishments of the black American; bibliography

----------. THE NEGRO IN THE AMERICAN REVOLUTION (1961)

"..a wealth of information of the varied role of the Negro both with the Americans and the British." (Quarles)

Redding, J. Saunders, THEY CAME IN CHAINS (1950)

"Account of the American Negro from slavery to more recent times, showing the injustice and indignities to which he has been subjected" (Homer)

Stampp, Kenneth M. THE PECULIAR INSTITUTION: SLAVERY IN THE ANTEBELLUM SOUTH (1956)

"An excellent description and a penetrating analysis of the institution of slavery in the antebellum South...." (Quarles)

Warren, Robert Penn. WHO SPEAKS FOR THE NEGRO? (1965)

"A record of informal conversations with Negro leaders -- the well-known, the militantly active, and those on the periphery of the current struggle. The 'settings and commentaries' bring continuity to the transcripts of conversations." (Homer)

Woodward, C. Vann. THE STRANGE CAREER OF JIM CROW (1966)

"A new and fresh insight into racial segregation in the South..." (Quarles)

Young, Whitney M. Jr. BEYOND RACISM (1969)

"A comprehensive and penetrating description of the odds against the black American...Young calls attention to the strengths within the black community itself and concludes by making concrete recommendations as to next steps." (Quarles)

VII. AUDIO-VISUAL MATERIALS

Films and Filmstrips

BLACK HISTORY: LOST, STOLEN, OR STRAYED

"Indicts American history books for the way they have distorted the contributions of black Americans to the nation's development and wealth; shows how the lack of textbook information has affected racial attitudes; and examines changes currently

under way which are correcting these distortions. Bill Cosby narrates."

(Enoch Pratt Free Library, THE BLACK MAN IN FILMS)

BOOKER T. WASHINGTON

The life story of the founder of Tuskegee Institute

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"Adapted from PROFILES IN COURAGE by John F. Kennedy, this dramatization of the life of the orator and statesman traces his abolotionist activities in Massachusetts as he forcefully speaks out against injustice in the North and risks capture as a fugitive slave." (Enoch Pratt)

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"How has slavery shaped present-day attitudes and living among both races? A look at individual reactions, parallels, and contrasts, from the slave market of Charleston to the Wall of Respect in Chicago." (Enoch Pratt)

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Series: From Africa to America; Slavery in the Young Republic; Slavery in "A House Divided"; Negro in Civil War and Reconstruction; Negro in the Gilded Age"; The Negro Faces the Twentieth Century; The Negro Fights for the Four Freedoms; The Threshold of Equality

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"The legend of a mighty Negro hero of American folklore who challenged a steam drill to a contest of power with his sledge hammer..." (Enoch Pratt)

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" The author of 'Manchild in the Promised Land' recalls his life as a child and youth in Harlem and tells how he was able to overcome the almost insurmountable odds faced by those who live in the nation's urban ghettos." (Enoch Pratt)

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"An impressive portrait of this revolutionary personality...filmed during his trip to Europe and Africa, just three months before his tragic assassination. Malcolm discusses racial problems and other social agonies of our age..." (Grove Press)

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"The history of the American Negro from Colonial times to the present-day struggle for civil rights. Included are a description of the institution of slavery, the movement toward emancipation, the role of the Negro in the Reconstruction, the success stories of some famous Negroes, and a study of the Negro in contemporary American life." (Enoch Pratt)

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"This contemporary writer reveals his sordid and brutal life as a sensitive child in Harlem." (Enoch Pratt)

THE NEGRO AND THE AMERICAN PROMISE

"Three leaders expressing different goals and opinions are interviewed by Dr. Kenneth Clark. Dr. Martin Luther King explains his philosophy of nonviolence and love; Malcolm X sets forth the Black Muslim doctrine of complete separation;

and author James Baldwin discusses the influence of both these extremes in more personal terms." (Enoch Pratt)

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"The dramatic revolution in civil rights since the 1954 school desegregation decision, highlighted by film of the Montgomery bus boycott, Little Rock, Birmingham, Medgar Evers, Martin Luther King, and the 1963 March on Washington. The narration by Ossie Davis draws on the works of Langston Hughes, James Baldwin and others." (Enoch Pratt)

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Part 1. Africa to America; Colonial Times; the Slave Trade, 1719-1770. Part 2. The Revolutionary War; Anti-Slave Agitation. Part 3. Abolitionists: The Underground Railroad. Part 4. Civil War, 1861-1865.

NOW IS THE TIME

"Music and Negro poetry are used to chronicle the history of the black man and his emergence from slavery to the present, when he demands his long-deferred rights and equality. A powerful film with Ossie Davis and Ruby Dee reciting excerpts from the writings of Langston Hughes, James Baldwin, Countee Cullen, Malcolm X, and Stokely Carmichael." (Enoch Pratt)

SLAVERY

"Songs, anecdotes, and excerpts from writings of slaves re-create the condition of slavery as well as the promise of freedom. Actress Ruby Dee and her husband, Ossie Davis, appear." (Enoch Pratt)

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Blacks' reactions to prejudice and discrimination

WILLIAM BUCKLEY'S "FIRING LINE": THE BLACK REVOLUTION

Buckley talks with black leaders

Microfilm

Brown, WORKS OF W. W.

CHESNUTT, WORKS OF C. W.

HARPER, WORKS OF FRANCES E. W.

WHEATLEY, WORKS OF PHILLIS

Recordings

ADVENTURES IN NEGRO HISTORY

ANTHOLOGY OF NEGRO POETS

Langston Hughes, Sterling Brown, Claude McKay, Margaret Walker, Countee Cullen, and Gwendolyn Brooks read selections of their own poems.

ANTHOLOGY OF NEGRO POETS IN THE U. S. A.

Covers 200 years; poetry from Phillis Wheatley to Langston Hughes; read by Arna Bontemps

THE BEST OF SIMPLE/LANGSTON HUGHES

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BLACK MAN IN AMERICA

By James Baldwin

THE DREAM KEEPER

Langston Hughes reads the title poem and others from this volume.

THE GLORY OF NEGRO HISTORY

By Langston Hughes

GOD'S TROMBONES BY JAMES WELDON JOHNSON

GOD'S TROMBONES; POEMS INTERPRETED BY HAROLD SCOTT

IN WHITE AMERICA

Documentary play by Martin B. Duberman

LANGSTON HUGHES' JERICO-JIM CROW

A documentary about music; freedom songs, spirituals, and traditional songs, along with narration depicting the Negroes' struggle for freedom and equality

PIONEERS IN PROTEST, A CIVIL RIGHTS DOCUMENTARY

POETRY OF GWENDOLYN BROOKS

Read by the author

POETRY OF LANGSTON HUGHES

Read by Ruby Dee and Ossie Davis

POETRY OF THE NEGRO

Read by Sidney Poitier and Doris Belack; poets included -- Paul Laurence Dunbar, James Weldon Johnson, Countee Cullen, Langston Hughes, Gwendolyn Brooks, M. Carl Holman, Armand Lanusse; biographical sketches and background material on Negro poetry, by Lorraine Hansberry

SIMPLY HEAVENLY

Musical by Langston Hughes; original cast

SINGERS IN THE DUSK

Poems by Negro poets; read by Charles Lampkin, with accompanying piano music

SONGS OF THE AMERICAN NEGRO SLAVES

STERLING BROWN AND LANGSTON HUGHES

Each man reads his own poetry.

W.E.B. DU BOIS

Autiobiography

WE SHALL OVERCOME!

Documentary of the march on Washington, including Dr. Martin L. King, Jr., and others

THE WEARY BLUES AND OTHER POEMS

Thirty-three of Langston Hughes' poems read by the author

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Audio-tape series -- set of five tapes and 10 lectures: "Slavery as an Institution" and "Reconstruction after the War" (by John Hope Franklin); "Douglass and the Aboli-

tionist" and "Whither the Human Rights Movement" (by Lerone Bennett); "Putting on Ol' Massah," "W. E. B. Du Bois" (by Gilbert Osofsky); "The Negro in American Literature" (by Sterling Brown); "The Harlem Renaissance" (by Arna W. Bontemps); "Lincoln and the Negro" (by Benjamin Quarles); "The Responsibility of the Teacher and Social Worker in Developing Healthy Self-Concepts" (by Warren Bloomberg, Jr.)

VIII. MAGAZINES AND JOURNALS (with articles on the literature and life of black Americans)

AFRICAN FORUM

AFRO-AMERICAN STUDIES

BLACK ACADEMY REVIEW, QUARTERLY OF THE BLACK WORLD

THE BLACK SCHOLAR, JOURNAL OF BLACK STUDIES AND RESEARCH

BLACK WORLD (formerly NEGRO DIGEST)

CLA JOURNAL (of the College Language Association)

THE CRISIS

EBONY

FREEDOMWAYS: A QUARTERLY OF THE NEGRO FREEDOM MOVEMENT

INDEX TO PERIODICAL ARTICLES BY AND ABOUT NEGROES

THE JOURNAL OF NEGRO EDUCATION

THE JOURNAL OF NEGRO HISTORY

NEGRO AMERICAN LITERATURE FORUM

NEGRO DIGEST (now BLACK WORLD)

NEGRO HISTORY BULLETIN

THE NEGRO QUARTERLY: A REVIEW OF NEGRO LIFE AND CULTURE

OPPORTUNITY: A JOURNAL OF NEGRO LIFE

PHYLON: THE ATLANTA UNIVERSITY REVIEW OF RACE AND CULTURE

IX. SUPPLEMENTARY SECTION: ANNOTATIONS ON SELECTED FICTION, 1853-1968 (arranged alphabetically by author)

Attaway, William

LET ME BREATHE THUNDER (1939): A novel concerning migrant workers; set during the depression of the 1930's

BLOOD ON THE FORGE (1941): A novel with blacks, whites, and immigrant Slavs who work in the steel industry

Baldwin, James

GO TELL IT ON THE MOUNTAIN (1953): Revolves about a black family (the Grimes) and the religion of Harlem storefront churches

GIOVANNI'S ROOM (1956): A novel of heterosexual and homosexual relations; set in Paris

ANOTHER COUNTRY (1962): On the problem of the black man and of the homosexual; set in New York

GOING TO MEET THE MAN (1965): Eight short stories: "The Rockpile"; The Outing"; The Man Child"; "Previous Condition"; "Sonny's Blues"; "This Morning, This Evening, So Soon"; "Come Out the Wilderness"; "Going to Meet the Man"

TELL ME HOW LONG THE TRAIN'S BEEN GONE (1968): The story of a successful black actor who recalls his childhood and family life, his problems in growing up, and his love affair with a white girl -- all while hospitalized after suffering a heart attack

Bontemps, Arna

GOD SENDS SUNDAY (1931): "Sporting Life" in New Orleans and St. Louis; the main adventures are those of a black jockey.

BLACK THUNDER (1936): An historical novel based on the insurrection led by a slave hero named Gabriel; set in Virginia in 1800

DRUMS AT DUSK (1939): An historical novel centering about Haiti and its liberator Touissant L'Overture

Brown, William Wells

CLOTEL, OR, THE PRESIDENT'S DAUGHTER; A NARRATIVE OF SLAVE LIFE IN THE UNITED STATES (1853): This first novel by an American Negro was published in London. It opens in Richmond during the nineteenth century. The title character is the daughter of a slave named Currer, the mistress of President Thomas Jefferson. This version and the two later versions, published in America, might be called fictionalized slave narratives.

CLOTELLE; A TALE OF THE SOUTHERN STATES (1864): The father of Clotelle has been changed to an unnamed United States Senator.

CLOTELLE; OR THE COLORED HEROINE, A TALE OF THE SOUTHERN STATES (1867): Basically the same as the 1864 version

Chesnutt, Charles Waddell

THE CONJURE WOMAN (1899): Seven folk tales: "The Goophered Grapevine"; "Po' Sandy"; "Mars Jeems Nightmare"; "The Conjurer's Revenge"; "Sis' Becky's Pickaninny"; "The Gray Wolf's Ha'nt"; "Hot FootHannibal"

THE HOUSE BEHIND THE CEDARS (1900): "The beautiful heroine, Rena Walden, spends her life in the unhappy atmosphere of passing." (Maxwell Whiteman, A CENTURY OF FICTION BY AMERICAN NEGROES, 1853-1952)

THE MARROW OF TRADITION (1901): "Miscegenation, the struggle between a white and octoroon sister, a Negro physician and an anti-Negro riot are the subject...The scene is the south during reconstruction." (Whiteman)

THE COLONEL'S DREAM (1905): A conflict between the ideas of an aristocratic ex-Confederate colonel, who returns to his small hometown in the South after living in the North, and the ideas of the Old South

Cullen, Countee

ONE WAY TO HEAVEN (1932): "Sam Lucas, a one armed religious charlatan is the main character. Church life and the upper class of Harlem supply the background." (Whiteman)

Delaney, Martin R.

BLAKE, OR, THE HUTS OF AMERICA (1859): An incomplete novel of slavery in the southwestern United States; the third novel by an American Negro

Demby, William

BETTLECREEK (1950): "...presents a stifling small town where an old white eccentric seeking friendship from Negroes is rejected with cruel barbarity." (Brown)

THE CATACOMBS (1965): Concerns a novelist with the same name as the author and his writing about a black girl named Doris; set in modern Rome

Dodson, Owen

WHEN TREES WERE GREEN (1967); Problems faced by a black adolescent boy who grows up in Brooklyn and Washington, D. C.; originally titled BOY AT THE WINDOW (1951)

Du Bois, W. E. B.

THE QUEST OF THE SILVER FLEECE (1911): "Cotton is the chief character...Southern aristocracy is satirized and northern profits in southern cotton supply the additional economic background." (Whiteman) Zora and Alwyn represent black opposition to the ills of the Southern system.

DARK PRINCESS (1928): "A Hindu princess and an American Negro are the chief characters in this novel which depicts the attempts to organize 'the darker peoples of the world.' It is both satire and fantasy." (Whiteman)

Dunbar, Paul Laurence

THE SPORT OF THE GODS (1902): A naturalistic novel showing the dilemma of black parents' attempting to lead a moral life in the South and of part of the family's moving to Harlem; the environmental effects of both places are shown.

THE BEST SHORT STORIES OF PAUL LAURENCE DUNBAR (1938): Benjamin Brawley selected and edited twenty short stories from these four collections: FOLKS FROM DIXIE (1898); THE STRENGTH OF GIDEON AND OTHER STORIES (1900); IN OLD PLANTATION DAYS (1903); THE HEART OF HAPPY HOLLOW (1904).

Ellison, Ralph

INVISIBLE MAN (1952): "Its theme is time-honored -- the education of a provincial; its manner ranges from naturalistic to surrealistic. Its hero -- humiliated as a boy in the South, disillusioned by a Southern college, catspaw of Communists, quarry of frenzied Negro nationalists, dejected and harassed, denied identity as a person..." (Sterling A. Brown, "The New Negro in Literature)(1925-1955)"

Fair, Ronald

MANY THOUSAND GONE (1965): This book is set in a hypothetical Southern place called Jacobs County, in which for more than a hundred years blacks have been forcibly geographically and socially isolated; then comes revolt against this tyranny, led by the aged, wise, black Granny Jacobs.

HOG BUTCHER (1966): Chicago is the city which butchers those who are innocent and powerless. The main characters are two ten-year-old black boys who have witnessed the accidental shooting of their sports idol.

Fauset, Jessie R.

THERE IS CONFUSION (1924): "The Negro middle class is as much governed by respectability and tradition as those who are not Negro. But they have an additional problem, color. The first of four novels dealing with middle class Negroes as a definite part of American life." (Whiteman)

PLUM BUN (1929): On the effect of a black's passing for white

THE CHINABERRY TREE (1931): "The home life of the Colored American who is not being pressed too hard by the Furies of Prejudice, Ignorance and Economic Injustice."

COMEDY AMERICAN SYTLE (1933): Another novel on the passing theme

Fisher, Rudolph

THE WALLS OF JERICHO (1928): "...a realistic novel, the tone of which is satiric, shows life in Harlem in the late nineteen-twenties. The author includes various strata of Negro society and brings in the relationships of whites with Negroes and the attitudes of Negroes and whites toward each other." (Eleanor Queen Tignor, A

STUDY OF RUDOLPH FISHER'S PROSE FICTION, unpublished Master's Dissertation)

THE CONJURE MAN DIES (1932): "...has as its title character an African psychist who claimed to have been murdered and to have come back to life. The murder mystery is solved by a Negro detective, Perry Dart, aided by his unofficial assistant, Dr. John Archer, with some help from the conjure-man himself." (Tignor)

Griggs, Sutton E.

IMPERIUM IN IMPERIO (1899): "The author develops the idea of a national Negro organization, Imperium in Imperio." There is a "scheme to acquire the state of Texas as a Negro republic." (Whiteman)

UNFETTERED (1902): Concerns "attempts to unfetter the mind of the Negro from the burdens imposed upon him." (Whiteman)

THE HINDERED HAND (1905): "...portrays the harsh aspects of miscegenation in the South and attacks the biased portrayal of the Negro in Thomas Dixon's THE LEOPARD'S SPOTS. The tragedy and disaster consequent upon interbreeding is shown in the lives of a near-white couple's three children." (Hugh M. Gloster, NEGRO VOICES IN AMERICAN FICTION)

Harper, Frances E. W.

IOLA LEROY (1892): "Deals with the Civil War and after; slavery and the color line." (Whiteman)

Himes, Chester

IF HE HOLLERS LET HIM GO (1945): The story of an angry, highly emotional black who gains the position of a shipyard foreman during World War II, the problems he encounters with whites and with the Negro middle class

LONELY CRUSADE (1947): Another novel showing black-white conflict; the protagonist is the first black Union organizer in Los Angeles.

THIRD GENERATION (1954): "...a family is ruined by a mulatto mother's pathologic worship of color and upper-class striving." (Brown)

COTTON COMES TO HARLEM (1965): A "cops-and robbers" novel, with social implications

PINKTOES (1965): "It deals with a Machiavellian Harlem hostess, Mamie Mason, whose most towering ambition is to win a place in society. She entices a variety of figures from the white and Negro establishments to parties intended ostensibly to improve race relation." (Edward Margolies, NATIVE SONS...)

Hughes, Langston

NOT WITHOUT LAUGHTER (1930): A novel centered about a black family of Stanton, Kansas -- the poverty, the diversions and often immoral influences, the discrimination which constitute the existence of the characters -- Aunt Hager Williams, her daughters Tempy, Annjee, and Harriet, and her grandson Sandy

LAUGHING TO KEEP FROM CRYING (1952): Stories of Negro life, from the 1920's to the contemporary period

TAMBOURINES TO GLORY (1958): This novel, set in Harlem, has been referred to by the author as "a fictional expose of certain ways in which religion is misused in large city communities today by various types of unscrupulous leaders who might be called 'gospel racketeers,' preying upon the gullibility of simple people." Also a play.

BEST OF SIMPLE (1961): The title character is Jesse B. Semple of Harlem, who has been called the Black Everyman, for he knows and comments upon the daily discrimination and frustrations suffered by every black person in his attempt to exist. In a serious but humorous manner, Simple gives his views on nearly all injustices and how they affect the black's view of self, of other blacks, and of whites in America. Selections from SIMPLE SPEAKS HIS MIND, SIMPLE TAKES A WIFE, SIMPLE STAKES A CLAIM.

SIMPLE'S UNCLE SAM (1965): More stories of the observations of Jesse B. Semple

Hurston, Zora Neale

JONAH'S GOURD VINE (1934): A novel set in Alabama and Florida, having as its protagonist the illegitimate son of a white man and a black woman; he becomes involved in a number of illicit affairs.

THEIR EYES WERE WATCHING GOD (1937): The story of "an octoroon born out of wedlock"; "also studies intraracial color prejudice" (Gloster)

Johnson, James Weldon

AUTOBIOGRAPHY OF AN EX-COLOURED MAN (1912): This work is not Johnson's autobiography, but the story of the son of a black servant lady and a white aristocrat and his attempts from early childhood on to find his identity and his place in America and the world.

Kelley, William Melvin

A DIFFERENT DRUMMER (1962): "A novel about the effect of a mass Negro exodus from the South of the lives on white Southerners left behind." (Elizabeth W. Miller, THE NEGRO IN AMERICA,..)

DANCERS ON THE SHORE (1965): A novel having as its main character a blind but talented black musician named Ludlow Washington; covers childhood through adulthood

DEM (1967): The wife of a white advertising executive gives birth to fraternal twins, one white and one black.

Killens, John O.

YOUNGBLOOD (1954): Story of the problems of a black family living in Cross Roads, Georgia

AND THEN WE HEARD THE THUNDER (1963): "Story of a Negro soldier in World War II who becomes progressively more involved in the battle for equality." (Miller)

Larsen, Nella

QUICKSAND (1928) and PASSING (1929): "Nella Larsen is concerned with the disintegration and maladjustment wrought by miscegenation in the l ves of two young colored women. The former novel is primarily a study of the character and experiences of a heroine not white enough to pass but nevertheless not too dark to mingle socially...among fashionable and artistic circles of Copenhagen, while the latter is mainly an analysis of the forces at work in the life of a mulatto

beauty who forsakes the Negro group for the white race..." (Gloster)

McKay, Claude

BANJO (1926): "Banjo is the vagabond hero through whom a picture of Negro life in the French port city of Marseilles is accurately presented." (Whiteman)

HOME TO HARLEM (1928): A novel of Harlem "low life" -- the protagonist frequents "cabarets, pool rooms, chitterling joints, gambling dives, speakeasies, amusement basements, buffet flats, dance hall, prostitution houses, dining cars, and waiters' quarters." Among the characters are "streetwalkers, show girls, alcoholics, sweet men, scabs, loafers, loan sharks." (Gloster)

GINGERTOWN (1932): Twelve short stories, six of which are set in Harlem.

BANANA BOTTOM (1933): "A Jamaican story. Bita Plant is seduced at the age of twelve. She is sent to England to be educated and returned to Jamaica where she marries her father's drayman..." (Whiteman)

Petry, Ann

THE STREET (1946): A naturalistic novel of protest in the tradition of Richard Wright; the problem of the protagonist Lutie Johnson, a young, black woman, is her attempt to escape the poverty-stricken slum existence into which she was born, and, at the same time, to maintain her virtue.

COUNTRY PLACE (1947): Set in New England following World War II; "...the novel probes beneath the quiet surface of a country town to the inquisitiveness, biotry, and malice which are typical of its inner life." (Robert Bone, THE NEGRO NOVEL IN AMERICA)

Schuyler, George S. BLACK NO MORE (1931): "A satirical attack on Negroes and whites. A scientific method of turning Negroes white almost leads to the decay of white southern society. Pure whites learn that they are darker than those who have become 'Black No More.'" (Whiteman)

Thurman, Wallace

THE BLACKER THE BERRY (1929): "a study of intraracial color prejudice operating upon Emma Lou Morgan, black daughter of a light-skinned mother whose family motto

was 'whiter and whiter every generation' until their 'grandchildren could easily go over into the white race and become assimilated so that problems of race would plague them no more.'" (Gloster)

INFANTS OF THE SPRING (1932): "Thurman castigates the younger debauchees among the Harlem intelligentsia and satirizes participants in the Negro Renascence." (Gloster)

Toomer, Jean

CANE (1923): An unusual, richly imagistic and symbolic work made up of stories, sketches and poetry; the work is unified although it begins with a series of characters and scenes in rural Georgia, shifts to Washington, D. C. and a new set of characters, and concludes with the story of a former Northerner now living in rural Georgia.

Walker, Margaret

JUBILEE (1942): An episodic novel of the days of slavery, the Civil War era, and Reconstruction, showing the effect of the times on the slave, free and freed blacks, and the master class

Walrond, Eric

TROPIC DEATH (1926): Ten interrelated sketches: "each is concerned with human death"; "each reflects the naturalistic theory that man is a helpless animal impelled primarily by instinct and controlled mainly by capricious forces." (Gloster)

Webb, Frank J.

THE GARIES AND THEIR FRIENDS (1857)"...the first work of fiction to describe the lives and problems of the free northern Negro" (Davis); set in Philadelphia during the pre-Civil War days.

White, Walter

THE FIRE IN THE FLINT (1924): An anti-lynching novel

FLIGHT (1926): Concerns "the problem of passing in the urban North" and "provides a study of the colored bourgeoisie of Atlanta, Geogia." (Gloster)

Williams, John

NIGHT SONG (1961): "Novel of the jazz world" (Miller)

SISSIE (1963): "A portrayal of the lack of understanding between illiterate parents and children whose success frequently results from the sacrifice of their parents" (Homer)

THE MAN WHO CRIED I AM (1967): A dying black writer searches for his identity and that of every black man, especially the American black; his vision lacks optimism.

Wright, Richard

UNCLE TOM'S CHILDREN (1938): "Big Boy Leaves Home"; "Down by the Riverside"; "Long Black Song"; "Fire and Cloud"; "Bright and Morning Star"

NATIVE SON (1940): The protagonist "Bigger Thomas was native born, but an exploited ghetto" (Chicago) " was his home, and a straight course from delinquency to crime was his doom." (Brown)

THE OUTSIDER (1953): An existentialist novel in which the protagonist Cross Damon, like Bigger Thomas, also murders as part of his search for fulfillment

LONG DREAM (1958): "Novel of a Mississippi Negro who seeks salvation by expatriation in France" (Miller)

EIGHT MEN (1961): "Eight short stories, each with the central figure of a Negro who is the victim of his surroundings, misunderstood by the world in which he lives" (Homer)

LAWD TODAY (1963): "Novel...about one sordid day in the life of a Negro postal clerk in depression Chicago" (Miller)